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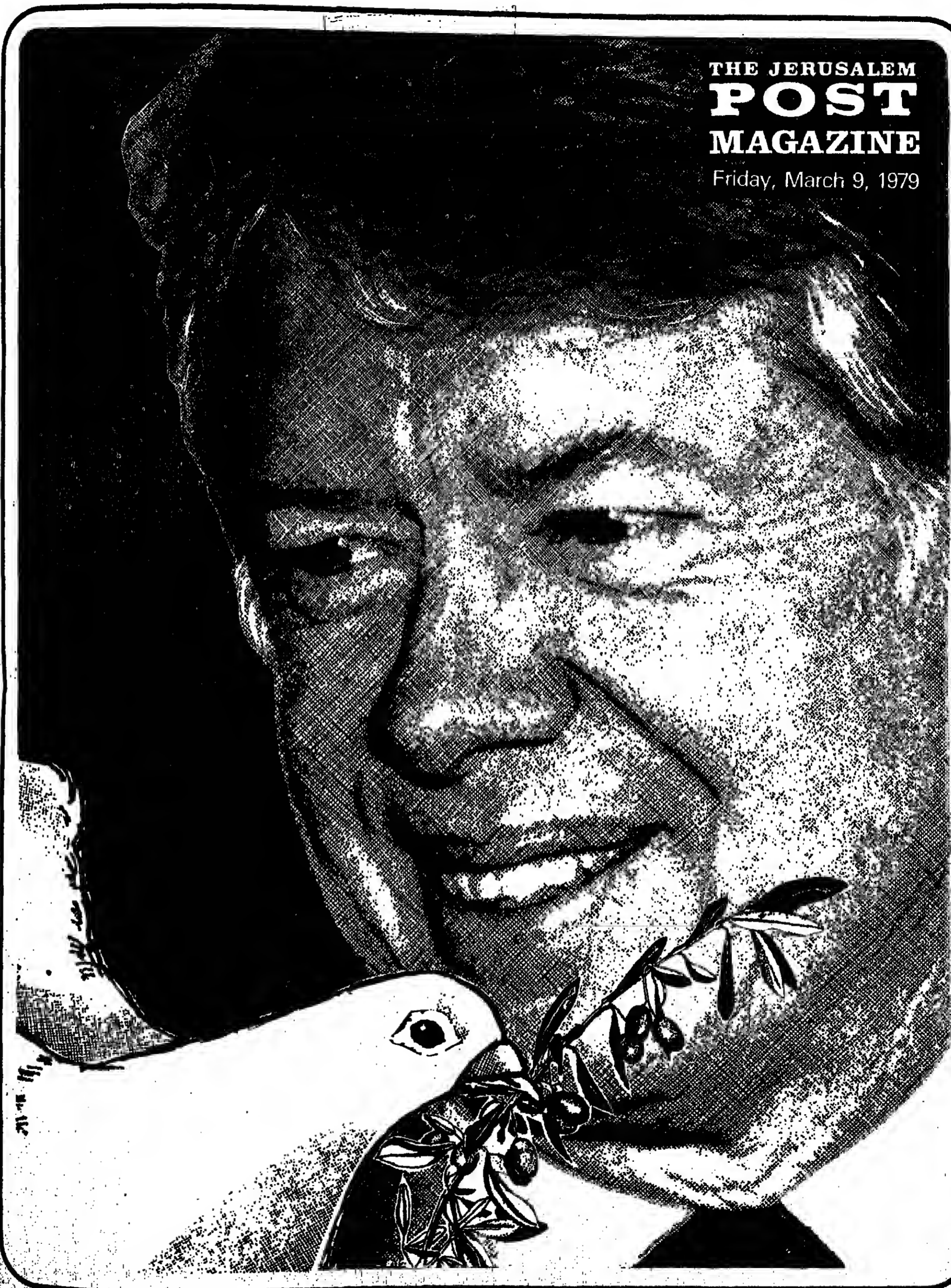
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Friday, March 9, 1979



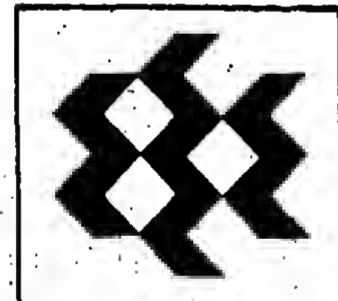
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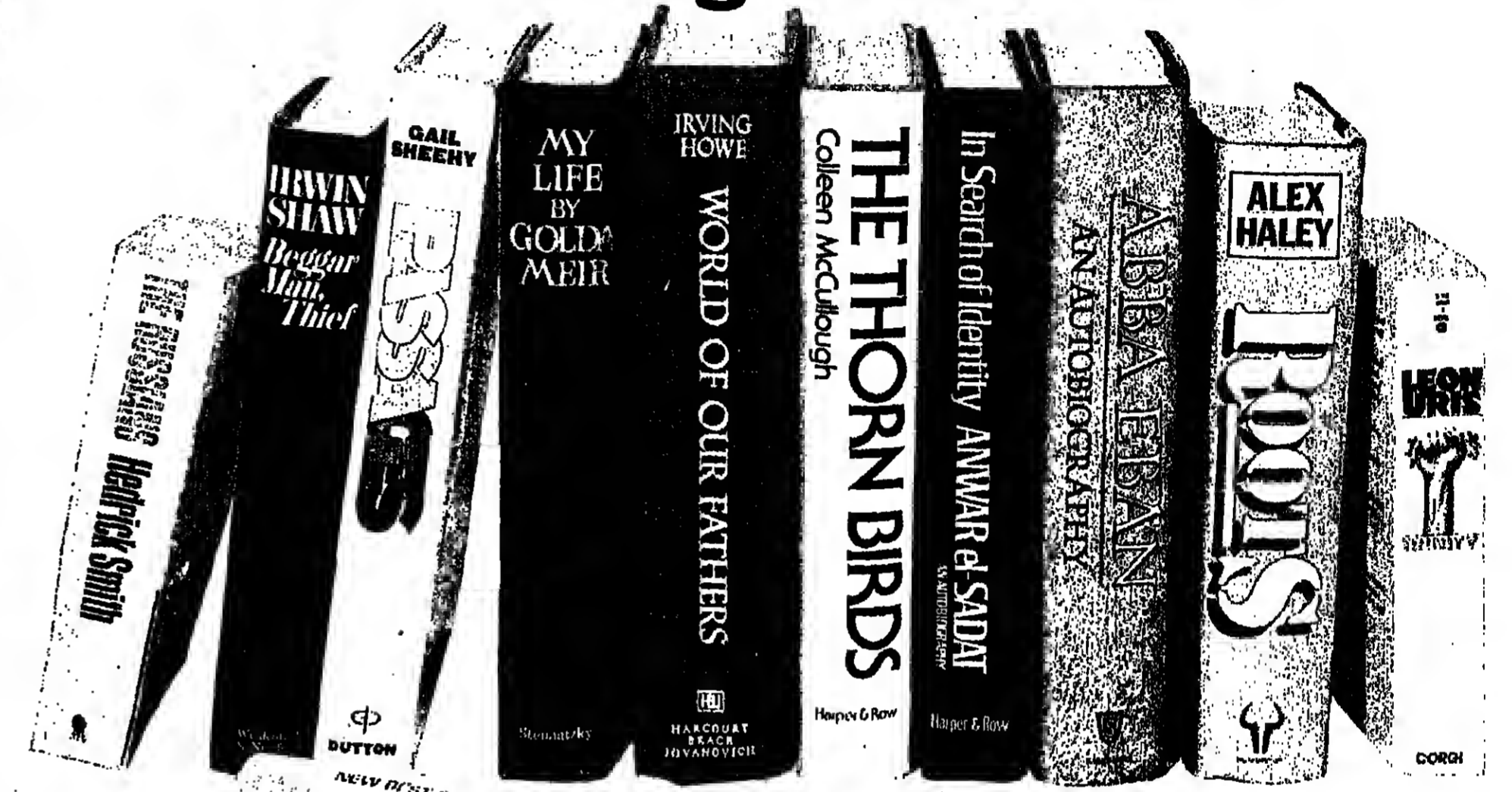
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Cover artwork: Alex Berlyne.

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תורה קטנה

ALiyAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time. The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles. Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, JERUSALEM.

BANKING SERVICES IN ISRAEL PART III

This is the final instalment of this series on banking in Israel. Reports of these and other articles are available from the Department of Information for Olim.

FOREIGN CURRENCY ACCOUNTS
The other indispensable accounts for olim, and, judging from the foreign exchange desks, for Israeli residents, as well, are foreign currency accounts. These accounts come in two varieties, the *patsh* (פיקדון תשבי חוץ, or non-resident account) and the *patem* (פיקדון תשבי מקומי, or local resident's account).
Since October 1977, rules regarding foreign currency accounts have been relaxed. Before that date, Israelis were severely limited in their ability to possess foreign currency. Amid growing demands for other currency, the *patem* was created.

WHO CAN MAINTAIN A PATASH?
Tourists, and foreign residents are permitted to maintain *patash* accounts which earn tax-free interest. They may transfer funds at any moment from everywhere round the world without restrictions, and may maintain their *patash* account for as long as they are foreign residents. Interest paid on *patash* accounts is higher than that paid in the U.S. for similar savings accounts because it is based on the Eurodollar money market. (On November 28, 1978, the interest rate on such accounts in dollars was approximately 11 per cent, depending on how long the money was left on deposit.)
Interest on foreign currency accounts is dependent on a number of factors, including amount and

type of currency deposited, length of deposit, and other variables. Hence the interest rate on each account in the same currency may differ slightly. Interest is credited to each deposit separately and not on the whole account. Fixed accounts are renewable automatically. A balance sheet is mailed on *patash* accounts, usually in English. Cheque accounts in foreign currency are also available.
Deposits of cheques, payment orders, etc., in the name of the bearer of the account are permitted, although transactions involving large sums should be cleared before crediting an account, and may take some time to clear. Foreign residents may also draw as much as six times from their account as they wish. Withdrawals prior to the termination of the fixed period of deposit incur penalties.

PATAH ACCOUNTS FOR OLIM AND TEMPORARY RESIDENTS
Temporary residents and olim may also maintain *patash* accounts for up to 20 years from their arrival date in Israel. The *patash* account for them operates the same as for foreign residents, except that the tax exemption is limited to the first 10 years in Israel. Cash in unlimited amounts may be deposited in *patash* accounts by olim or temporary residents. Cheques and payment orders in your name may also be deposited.

After six months are over, olim or temporary residents may draw up to \$3,000, similar to the amount permitted holders of *patem* accounts, but if they travel abroad they may draw the entire amount in cash, cheques or transfers.
Olim or temporary residents may deposit payment orders, cheques in their name, etc. They may not deposit foreign currency bought with Israeli pounds in the *patash* account. But they are entitled to buy foreign currency and deposit it in their *patash* account if they previously converted the same amount from foreign currency into Israeli pounds and can show receipts for those conversions.
REMEMBER TO KEEP RECEIPTS OF EXCHANGE TRANSACTIONS to good use in case of any banking receipts and documents.
After a 20 year lapse from the

time of the olim or temporary resident's arrival date, they must transfer *patash* account funds into a *patem*. The interest on the *patem* accounts is slightly less than that of a *patash* account. *Patem* accounts, however, are subject to a 35 per cent tax levy paid at the source on interest earned.
In addition, withdrawals for *patem* customers are limited. At present, not more than a total of \$3,000 or its equivalent may be taken out of the country by any individual Israeli resident. They may send up to \$3,000 abroad as support or gifts, and may send foreign currency abroad for import/export in accordance with import/export regulations.

TYPES OF FOREIGN CURRENCY ACCOUNTS
For both *patash* and *patem* clients, there are both current and savings accounts. Current accounts are more practical if you may need to get at your foreign currency quickly, since the current account allows you to withdraw or deposit whenever you like. However, such accounts pay no interest.
Savings accounts for *patash* and *patem* customers come in time periods of three, six or 12 months. Medium term deposit plans for two, three, four or five years, with a fixed rate of interest are available. The minimum interest bearing deposit is 100 units of foreign currency (equivalent to \$100.)
Israeli residents face a few more restrictions on their accounts, but the current system is still more relaxed than the previous set of rules. Banks approached on the subject also stressed that there is a strong likelihood that further changes in foreign currency regulations may be made.

ACCOUNTS HELD ABROAD
Accounts held by olim and temporary residents in banks outside Israel, under current regulations, must be transferred to Israel.

IMPORTANT ANNOUNCEMENT
Readers of this column should keep March 30 in mind. On that day we shall be celebrating the third anniversary of the presentation of this series. For the occasion, we will be presenting a special column that will be of extreme importance to all our readers.

Carter's big gamble

By coming to the Middle East at this time, President Carter is laying all his prestige on the line. But White House officials point out that President Sadat has never said "no" to Carter during a personal meeting, writes the Post's Washington correspondent, WOLF BLITZER.

SEN. RICHARD STONE (D-Fla.), the chairman of the Senate Foreign Relations Subcommittee on the Middle East and one of Israel's best friends, emerged from a session with Prime Minister Menachem Begin at Blair House on Monday full of praise for President Jimmy Carter. Stone complimented Carter on his tenacity and his extraordinary involvement in trying to nail down final agreement on an Israeli-Egyptian peace treaty.
Given the earlier strains in U.S.-Israeli relations resulting from what Jerusalem regarded as Washington's pro-Egyptian tilt, the Stone remarks were significant. Made immediately after a meeting with Begin, the senator's words reflected the dramatic turnaround in Begin's assessment of the U.S. leader. We can assume that Begin was also complimentary to the president during that session with Stone and four other senators.

The other four, including Henry Jackson (D-Wash.), who has not hesitated to lash out against Carter's Middle East policies in the past, were also all smiles as they spoke briefly with waiting reporters on the Pennsylvania Avenue sidewalk in front of Blair House — directly across the street from the White House.

For administration officials waiting there, the favourable reaction of the pro-Israel senators was just what the doctors had ordered. In this case, the doctors were public relations adviser Jerry Refshoon, political chief Hamilton Jordan and other domestic aides concerned about the declining popularity of the president.

Ever since the initial euphoria generated by last September's Camp David framework agreements, the president's ratings in the public opinion polls have plummeted.

According to the latest New York Times/CBS poll, only 50 per cent of the American public approves of the president's handling of foreign policy. This stems, to a large degree, from the continuing inability to conclude the Israeli-Egyptian peace treaty, the surprisingly critical reaction from influential circles to the abrogation of the U.S. defence pact with Taiwan, the disaster in Iran and America's failure to do anything about it, and recent Soviet gains in the Middle East and south Asia.

Rightly or wrongly, Carter, at this moment, is widely perceived as ineffective in dealing with foreign affairs. But this impression can be reversed once again, as it was immediately following the Camp David agreements. And that's why the president and his political advisers are so anxious to wrap up the Israeli-Egyptian treaty as quickly as possible, maybe even during Carter's current visit to Egypt and Israel.

AS EVERY OCCUPANT of the White House knows, the conduct of foreign policy has far-reaching domestic ramifications. There may be inherently important global reasons for making certain foreign policy decisions. But the internal American political



factor is never ignored by presidents. That's a fact of life here in Washington.
It is from this perspective that many American observers are viewing the Carter misadventure to Egypt and Israel. Washington Star columnist Jack W. Germond and Jules Witcover put it this way: "No one who knows Carter would suggest that the decision to go to Cairo... [was prompted by] domestic political considerations. On the contrary, it is another example of the president's extraordinary tenacity in refusing to concede the possibility that some situations may be inescapable."

"But neither would anyone who knows anything about how the White House — any White House — operates suggest that domestic political considerations are not a factor in every decision that is made there. And what everyone in this White House has come to realize is that the outcome in the Middle East has become critical to the president's chances for political survival next year. More than anything else, it seems to be the issue that shapes the perception of his capability for the presidency, among politically important Jewish voters and the electorate at large."

MANY PEOPLE here believe that Carter is gambling in going to the Middle East at this time. There are difficult issues which remain unresolved. To return home empty-handed would be unthinkable, since the president is actually playing America's last card in these frustrating negotiations. But there here sense that Carter would not be taking this risk unless he knew in advance that the treaty was all but wrapped up.
Sen. Jacob Javits (R-N.Y.) said this week: "I think he (Carter) is taking some risk and if he's taking more risk than I think he's taking, he's crazy. I assume he already has assurances from the Egyptians that it's a likely deal."
No doubt about it — Carter is laying all his (and the U.S. government's) prestige on the line. He is counting on Sadat's recognizing this fact. White House officials make the point that the Egyptian leader has never said "no" to Carter during a personal meeting. They see Sadat as a "large" man, a leader who is willing to forgo relatively unimportant issues in order to please the president of the United States. And in this regard, they are rather confident that Sadat will find it unthinkable to send Carter shuffling off to Jerusalem with some minor counter-proposals to the latest U.S. compromise suggestions.

"Sadat will say, 'He forced me into accepting. I could not say no to my friend President Carter,'" one U.S. official told me. This was the way Sadat always reacted to Carter's proddings at the Camp David summit, and they see it happening again during these talks.
Because of Sadat's way of dealing with the U.S., the Egyptian leader is popular in Washington. Certainly, when all is said and done, administration officials, excellent that the long-delayed treaty will finally be signed.

Sadat's rather aloof negotiating style to that of Prime Minister Begin. The Israeli leader has often irritated Washington with his well-known determination to argue personally over every comma and cent-colon.
BUT President Carter, Secretary of State Cyrus Vance, National Security Adviser Zbigniew Brzezinski and other U.S. officials respect Begin and his personal power in controlling the Israeli cabinet. They know that only Begin has the ability to carry the day in the cabinet. Neither Foreign Minister Moshe Dayan nor Defence Minister Ezer Weizman can do so, and this has been made painfully clear to Washington since Camp David.

Thus, the Americans may not like Begin personally — I have no doubt that Carter has serious misgivings about the premier stemming from several unpleasant "misunderstandings" since Camp David — but they know that Begin is a strong leader, someone who can deliver.
In the real world, Washington has to deal with Begin and only him. The Americans have no real alternative, so they are trying to make the most of it. Carter, according to his aides, is "bending over backwards" to please Begin. The president wants to have close and productive if not overly friendly personal ties with him. This was evident during their latest four days of negotiations.

Carter deserves credit for making the supreme effort to secure the agreement at this time. As former Israeli Ambassador Simcha Dinitz once told me in an interview: "In international relations, competence is no virtue, especially when you're starting off with the wrong position to begin with."

CARTER CAME into office and spent his first year stressing only the Brookings Institute approach to resolving the Arab-Israeli conflict: the time had come for all or nothing. Step-by-step diplomacy was dead. A comprehensive settlement was the only avenue to peace.
But following Sadat's visit to Jerusalem in November, 1977, Carter slowly and painfully came to the conclusion that half a loaf of bread was better than none at all. Indeed, step-by-step diplomacy was not dead. The Brookings Report was wrong. There was room for another step on the road towards an overall settlement, and that step involved an Israeli-Egyptian peace treaty.
Carter is now emulating former Secretary of State Henry Kissinger in personally trying to pin down the next step — which, if crowned with success, could herald a new era in the region. He is determined to see it through, just as he was determined to become president. When Carter puts his mind to something, he has a tendency to meet his goal. In this case, the consequences of failure are so enormous — not only for the U.S. but for Israel and Egypt as well — that the betting is excellent that the long-delayed treaty will finally be signed.



OBFUSCATOR

WIM VAN LEER sees part of Hans-Jürgen Syberberg's 'Hitler, a Film from Germany,' and crosses swords with the director.



"GUT EAFENING, ladies and gentlemen. Zis is Captain Beumonn speckink. Velikom on board our Lufthansa flight. I vill soon turn on se sign to vasten your zeebelts: and vann you do sis, I want to hear only VAN OLICK!"

I tell him the joke just to get the feel of him, like stoking your toe into the pool. He smiles, waiting for the punch-line. When none is forthcoming, he says, "Yes, of course, they havs to fasten their seatbelts."

"He" is Hans-Jürgen Syberberg, of Prussian stock; he is well known in European cinematic circles as the author of the even-and-a-half-hour film on the Nazi period, *Hitler, a Film from Germany*. Prussians are not the most attractive of Germans, but, like Scotch neat, they are at least Teutonia undiluted.

He came to Israel at the invitation of the Goethe Institute to show the third section, subtitled *End of a Wintertale* (shades of Heinrich Heine). It was shown at the Jerusalem, Tel Aviv and Haifa cinemas as part of a Syberberg Festival which included his *Ludwig of Bavaria*, *Karl May* and *Winfred Wagner*, all forerunners of the Hitler mythos which is his obsession and the sole subject of his waking hours.

SYBERBERG was born in 1935 in what is today East Germany, and for six years was an assistant to Bertold Brecht at the Berliner Ensemble in East Berlin. Here he learned the master's craft of using the theatre in general, and the application of the multi-media (image projection, songs, film, dance) in particular as a political weapon.

In 1965 he defected to the West and, like many erudite young men, chose the film as his medium of expression. Obsessed by the Hitler period, he tried to deal with this not on a factual or historical basis (he feels the "normality" of the events does not permit this) but through the artistic, and especially the aesthetic, route. This attitude gave all his films a surrealistic patina which, however inaccurate and even misleading, has a bizarre fascination, much like watching a filmed version of the Ten Commandments with Donald Duck in the title role.

ALTHOUGH I saw only a quarter of the one-and-a-half-hour long *End of a Wintertale*, I have no hesitation in saying that the film is a tour de force from a cinematic point of view and a tour de failles from a communication point of view. It deals with the Hitler era in a purely abstract way without any suggestion of reality. No stock shots, no news-

reels, none of the by now over-exposed footage.

The reality is left to the sound-track, with voices from Radio Moscow and CBS, the German radio announcing the Allied landings in Normandy, Hitler's voice announcing the attempt on his life on July 21, 1944, Goebbels, Himmler, de Gaulle, Eisenhower...

WHILE THIS river of confusion flows over us, we see in grotesque close-up various actors in SS uniform gravely spelling out the Nazi ideology and philosophy, effectively blotting out the reality on the second sound-track. All the while we see Himmler (H. Schubert) being massaged, almost caressed, by the actor M. Sperr, who brings the suppressed brutality, the cringing servility, the latent homosexuality to the part with commendable economy.

Himmler prattles away about his concern for the environment in general and for the furry denizens of the forest in particular. In post-war Germany, Himmler decides, children will be educated to love animals, and the animal protection societies will have police powers. Citations from the Bhagavadgita further "illuminate" Himmler's musings. To add to the confusion, almost every sentence is interrupted by snatches of Hitler's *Mein Kampf*.

Backed by the voices on the sound-track — A. Camus (in French), BBC announcer, DKW spokesmen, Gaulalter Giesler, Mussolini, submarine commanders — it all adds up to incoherent gobbledegook. Himmler's flood of pseudo-philosophy is counterbalanced by Hitler's astrologer, who explains his master's mission as implementing the will of the stars, the imperative of the Cosmos, which is less than helpful in coming to grips with our subject.

BY FAR THE BEST sequence is the one where Hitler's projectionist (Fater Kern) gives us a worm's eye view of his employer's personal surroundings, for Hitler was, if we are to believe Syberberg, not only a film buff, but "the greatest film-maker that ever was, who created Nuremberg for Leni Riefenstahl as well as World War II to have the newsreels which he saw every night before anyone else."

This scene is shot around the old SS garage and the autumnal park behind the ruins of the Berghof, Hitler's holiday home near Berchtesgaden, where now the one-time Oberstführer is having a lonely picnic.

This scene, too, is irritatingly interrupted by irrelevant Christ-

mas messages to the Third Reich's far-flung military units, from Lapland to the Côte d'Azur. But Kern's performance is superb. His brutal vulgarities shine through the veneer of erudite Gemütsheilkunde and lower-class Viennese accent. Close to Hitler, he seems oblivious of the larger implications. He has seen it all, but, as he repeatedly insists, there's no point in telling us: we are too young and wouldn't understand. Now his world lies in ruins. Even Buri, Hitler's Scotch terrier, is dead. The sequence ends with the massive leather-coated prole singing *Deutschland über Alles*, tears streaming down his porcine cheeks.

THE LAST SEQUENCE I saw was a Charlie McCarthy act, with the Jewish actor Harry Baer as the ventriloquist, his dummy, a wooden Hitler. Says Baer to the dummy:

"Imagine I'm a German Jew, crying because I was not permitted to be present, was not invited, although we had always been the most loyal nationalists. Merciless and tricky and patriotic. Think of Heydrich, how good he was for you. Every Jewish emigrant from Germany remains in his innermost being, first and foremost a German..."

And for the dummy, Syberberg has written a long monologue in which Hitler paints his achievements in the most glorious colours:

"What is my short life against the eternity of my victory. Immortality is good enough for me... We have brought the Russians to the Elbe, and we gave the Jews their state, and we gave the United States new colonies... On November 10, 1975, the UN decided openly, by a two-thirds majority, that Zionism was a form of racialism and discrimination. All agreed, black and white, East and West — the majority... And further on: 'I don't speak about the refinement of corruption, the dirty compromise of the bureaucrats and *Händlervolker*.' [The pedlar race, I haven't seen the expression since the *Shtetner* days.] 'And the Americans took the rockets from Peenemünde and were the first to use the atom bomb. Your *Aschmitts*. Bravo...'"

The scene closes with the ventriloquist saying: "Thus spoke the devil. In the end cynical and moral? Or, on the contrary, very human?"

In his attempt to be devil's advocate, Syberberg has donned the scariest mantle of Old Nick himself, sulphur smell and all, pinching himself if not on the side of the angels, at least in the winning corner.

The lights go up in the

Jerusalem Cinematheque and it is question time.

SHAUL FRIEDLANDER, professor of political science at the Universities of Tel Aviv and Geneva and author of many books on the Holocaust, and Amos Elon, political columnist of *Ha'aretz* and author of a study of post-war Germany *Journeys Through a Hunted Land*, lead the discussion.

Friedlander, in gentle academic terms, praises the beautiful images, the density of the sound-track, but wonders whether this exercise in surrealist aesthetics helps us to come to grips with Hitler as a phenomenon.

Syberberg explains the original title of his film, *The Hitler in Us*. It is an indictment of the German people, not only in the Hitler period, but today. And not only Germany, but the whole world shares the guilt. "In all of us lives a little Hitler," he says.

Now, I have heard that said before. Also that there lives in all of us a little homosexual and a little murderer. In fact, I feel that I am getting a little over-stuffed with fashionable clichés.

Elon objects, and rightly so, to Syberberg's statement that, had Hitler permitted it, the Jews would have joined the Nazi Party to a man and wants to know the basis for it. The flabby reply is: "A Jew in Vienna once said it to me."

By now it has become clear that Syberberg never answers a question, but uses it as an opportunity to elaborate on his own impeccable principles. But I want an answer, and ask him whether the statement of one Viennese Jew permits this sort of generalization.

"It was meant in the nature of a joke," he replies, "to bring in a little humour."

"Obviously German humour is no laughing matter," I suggest.

"Neither is Jewish humour," he counters.

The discussion now gets a little heated, his evasions and non sequiturs provoking a certain amount of understandable hostility, and the questions come fast and furious — especially the latter.

When he mentions Hannah Arendt's conception of the banality of evil, Friedlander argues that this may apply to a person — Eichmann for instance — but as a generalization erases the distinction between the criminal and the victim.

Syberberg now shifts his ground to the "aesthetics of banality." But Friedlander insists that it is the aesthetic veneer that tends to turn Hitler into an abstraction, and to us "in Israel" the concentration

camps are not an abstract mythos, but places with map-references, where names and families of a substantial part of our population perished.

Syberberg's response is a young man who wrongly assumed that the Germans loved the land and that he made lots of money out of it, that the German people boycotted his film and that he refused general distribution because it is addressed to a mysterious élite. It is obviously he is thoroughly enjoying audience's hostility and I detect a touch of paranoia in martyred men, revelling in misunderstanding.

After one and a half hours' discussion, it's time for the house and we break up into little clusters, in French, Hebrew.

DURING THE NEXT few days I try to digest the powerful impact of the film and to remember the sort of the various goulashes, the being manipulated by a ventriloquist, to my mind, a right obscene, stickle in front, as does the reference to Heydrich's being Jewish.

This slender, 11mm, first-hand Führer Hötl, has been demolished by impatiently aware of this, my euphoric now deeply aroused.

He and his wife call at my house from time to time to enthusiastically recapture in Tel Aviv and Haifa, and compare about the German Ambassador, who, he says, boycotted a reception given for him. On one occasion, he leaves me a script of Hitler film. And that, in my heart, was a great mistake.

The script, published in paperback by Rowohlt Verlag, has a picture on the cover of a Roman toga rising from Richard Wagner's tomb. It makes textbook reading a study in parables.

The book opens with several pages with titles like "On irrationality and the German identity-crisis," and "A fearful effort of art to mourn while over-reigns the silence of melancholy and, more comprehensible, German misery." They cover pages emerald with Syberberg's hatred of everything, especially everything German. The notes selected for special mention are the government, political orator, producer, politician, academics. Other targets are the peasant mentality, bourgeois mentality, the intellectual, the industrialist, the pedlar (mehraner),

the bankers, the moneygrubbers. The Kickapoo Indians are not mentioned.

It is difficult to assess Syberberg without having a thorough grasp of psychopathology. And is this boyhik crudité? There are quotations from Montaigne, Aeschylus, Sophocles, Dante, Bach, Einstein, Zarathustra, Holderlin, Thomas Mann, Goethe. (On Einstein: "What is Judaism without the Kabbals? Only Einstein? And where would Einstein be without music, the German romantics and classless?")

SO MUCH for the essays. Reading the script that follows, I am able to dissect its complex layers and mesh it to the images still fresh in my mind.

The words Syberberg puts into Himmler's mouth, see, are only part of the montage. For Himmler is more than just a sweating body on the massage-table, polishing the Bhagavadgita, every third sentence interrupted by fragments of Hitler's speech after the July '44 *optimal*, which in itself is interrupted by a reportage in French of the liberation of Chartres, while in the background we hear the Te Deum in the Notre-Dame over cannon fire.

But whatever Syberberg may be, he is no fool. He may well be mad (as one newspaper has suggested), but there is method in his madness. In fact, once you are on to what he is trying to achieve it is diabolically clever.

Not until I had read the script did both method and purpose become clear to me. Whereas Brecht, his mentor, used abstraction to illuminate, Syberberg uses the aesthetic abstraction to obfuscate. The stunning images, the multilayered, multilingual verblage,

plus the information our memory brings to the issue, prevent us from coming to grips with the subject.

And, one asks, is this a new use of erudition in the service of obscurantism? Is the object of the exercise really to confuse, like so much in modern art taking the Mickey out of reality and reason? And to whom is Syberberg speaking? It cannot be the working classes, on whom his vast erudition must be lost. Who, then, are the élite he claims to address?

They are obviously the intellectuals, the assembly-line products of our universities in general, and the humanities end of the academic spectrum in particular — the so-called waffle sciences consisting of opinions and trends rather than quantifiable and reproducible facts. The obscure references tend to flatter and the aesthetics to enchant, thereby stifling critical judgment.

Violently opposed to the order, or apparent disorder, of a free democratic society and openly opposed to the apparatus of communist societies, it is among the obfuscators that the new fascism-of-the-left makes its home. Little wonder that Montaigne, the philosopher of paralyzing doubt, is Syberberg's oft-quoted hero.

But the obfuscators are busily at work in many fields, exploiting the ignorance of the general public when confronted with the highly complex technical issues of our time in the fields of ecology, nuclear science, computer technology, education and most recently, genetic engineering. Cloudbusting the issues with distorted data, irrelevantness and sentimentality, creating doubts that rob our society of the will to act — they are the forces of chaos and entropy to which Syberberg belongs.

In his script, the methodology of obfuscation makes compelling reading. We now understand the "little Hitler in us all" proposition. Spreading the guilt of the Holocaust over the German nation, past, present and future, say, over all humanity, is so patently absurd that it nullifies both the guilt and the Holocaust. Hey presto.

ON THE EVE of the Syberbergs' departure there is a little get-together. The participants include Professor Friedlander and the Austrian Ambassador, Dr. Ingo Mussil. The evening starts amicably enough. Within three minutes we're again talking about his film, which the Mussils have not seen.

I set the cat amongst the pigeons by mentioning the effective impact of *Holocaust* in Germany and elsewhere. Syberberg did not agree. He thought that, through its schmaltzy approach, it put the real events in the fairy tale class, whereas his film would be a document people would refer to in 200 or 300 years' time.

Friedlander suggested that many Germans now saw the Hitler period in a different light. "You can't change Germans," said Syberberg. *Holocaust* was a distortion, but then, this could have been expected, since the film had been made by Jews.

"And what do you mean by that?" I asked.

"Well, it was only made for money. Making money was its only object, which was why the Jewish producers charged Germany 50 per cent more than other networks. In fact, German Television initially refused to show it, but the massive investment in publicity by the Jewish promoters, in conjunction with the Jewish pressure groups, paid off. And in Austria, the Jewish mafia

forced the network's hand."

At this point Dr. Mussil, under whose diplomatic saag *froid* lives a belly man, hit the table, registering at least 15 on the Richter scale. He objected to Syberberg's idiotic observations, which were unfounded and smacked of the same twaddle as purveyed in the *Protocols of the Elders of Zion*.

Syberberg was by now really enjoying himself. "You are attacking me, who am actually doing your work," he asserted. "It wasn't we who were mixed up with the Nazis, but you. It is your job to inform the world about what happened, not mine."

"You are right, Mr. Syberberg," I said, looking him straight in the eye. "You can't change the Germans. Anyhow, some Germans."

Before we broke up, my wife insisted that I apologise.

"Apologise for what?"

"Never mind what, wa made the poor girl cry." Femele logic. "I am sorry, Mrs. Syberberg, I said, 'If we made you feel uncomfortable. The only excuse I can offer is that I meant every word of it.'"

THE DICHTOMIES of the world are constantly changing. These days it is no longer rich versus poor, white versus black, capitalist versus communist. Today it is the forces of order (and I don't mean the military) versus the forces of chaos. The forces of chaos have no coherent ideology and consist of disoriented fragments of the entire political spectrum. Through obfuscation and mimicry, they exploit and promote our bewilderment. The cowardly assassin is clothed in the garb of the heroic urban guerrilla; the oppressor maquerades as the freedom fighter and liberator.

Syberberg may belong to the post-Hitler generation, but I don't.

My generation was massively conned by the sweet flutes of the Marxist Utopia. Some of us defended the justice of the Moscow trials in the mid-Thirties. Some of us died in Spain and some of us blew their brains out when Stalin signed his pact with Hitler. Some of us abandoned the God that failed. And some of us are still trotting behind his flag, red with the blood of those misguided suckers, the true believers.

But some of us have developed certain defence mechanisms which enable us to recognize the forces of chaos in the embryo stage. That is why I am not fooled by Syberberg's elegant confection.

Being a fascist of the left does not make anyone a neo-Nazi. But with his film, Syberberg is certainly paving the way, doing the advances softening-up, creating the moral and intellectual confusion, sapping our desire for reason and order, which may, in time, tell us yet another *Wintertale*.

We must be deeply grateful to the Goethe Institute and the Israel Cinematheque for giving us a glimpse of the dangerous bonality of evil tarred up in all the tinsel the modern cinema can muster.

The devil you know is better than one you don't know. The most compassionate explanation of Syberberg could be that in trying to find a cure, like Sommerweiss of puerperal-fever fame, he became infected with the disease and is now forced to live in his schizophrenic obsession. And we should feel sorry for him.


Maybe Heine had a pre-isset of him when he wrote the islet stanzas of *The Wintertale*:

But there are hellas from whose confines
No amnesty avails
No prayers help,
And even the word of our
Redesmer fails. ☐

הכזה מן האצל

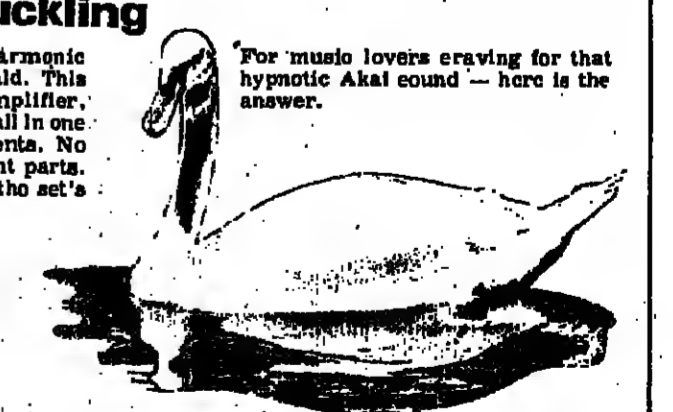
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Dead Sea jigsaw

KEEN-EYED BEDUIN watching bits flying in and out of a hillside with no apparent opening. A shrewd Syrian antiquities dealer taking tea in a garden and measuring over the top of his cup the eagerness behind the expression of mild interest worn by his Western hosts. Scholars in the cool silence of a scrollery, eyeing for the first time the fragments that will change the way much of mankind views its religious heritage.

The story of the Dead Sea Scrolls is one of the most exciting modern times to have to offer and much of it is still unfolding. Scholars have not yet fully absorbed or even completely deciphered the libraries uncovered in the dust of the Dead Sea caves; and there is a belief in some informed circles that some major scrolls may still be in the hands of Beduin or dealers.

The scholarly focal point now is not the Shrine of the Book, where the Israel Museum's scrolls are displayed, but the Rockefeller Museum, where an international team of scholars is painstakingly collating those scrolls that have still not been published.

They have been at their labors for 27 years now and are preparing young scholars to succeed them in their task if necessary. Last year, the sixth volume of edited scrolls from the Rockefeller was published and there are twice as many yet to be completed.

Such is the richness of the material, that an entire new field of scholarship is being opened. Even more significant is the impact the scrolls are expected to have — perhaps not in this generation — on Jewish-Christian relations.

THE TALE of the first scrolls has been told often. In 1947, a Beduin youth threw a stone into a cave on the cliff face at Qumran, about a kilometre from the northwestern shore of the Dead Sea, and heard the sound of breaking pottery. He returned with a friend to find some cylindrical jars containing a leathery substance of apparent antiquity. The leather was inscribed with what they took to be some kind of writing.

Members of the 'Ta'amara tribe, to which the youths belonged, took the rolls of leather to Bethlehem, which served them as a trading centre, and showed them to two small merchants they had dealings with. One was an Arab antiquities dealer. The other was a Syrian Christian named Kando, who had a cobbler's shop and a general store. According to one version, the Beduin thought Kando might use the leather for shoe repairs.

There were seven scrolls in all. Three of them were acquired for the Hebrew University by Professor Eliezer Sukenik, who, at great personal risk, travelled to Bethlehem aboard an Arab bus on the day the United Nations voted for the partition of Palestine and, in effect, the creation of a Jewish state. The other four were sold by Kando to the head of the Syrian monastery of St. Mark in the Old City of Jerusalem, who took them to the 'United States'. After fruitless attempts to obtain the scrolls, he wanted in private negotiations, he offered them for sale in an innocuous advertisement in the *Wall Street Journal*.

By chance, Sukenik's son, archaeologist Yigael Yadin, was on a lecture tour in New York City, and a journalist called the ad to his attention. Through intermediaries, the scrolls were acquired for \$250,000 — which

scholars today consider one of the greatest nullquities bargains ever struck. (A single fragment from the Dead Sea Caves — not to mention complete scrolls such as those acquired by Yedin — can be insured for several hundred thousand dollars today.)

MEANWHILE, the search for additional scrolls was getting under way. In February 1949, the British archaeologist heading Jordan's Department of Antiquities, G. Lankaster Harding (who died two months ago), together with Father Roland de Vaux of the Ecole Biblique in Jordanian Jerusalem, led an expedition to the cave where the rolls had been discovered. They found only small fragments of inscribed leather.

Two years later, however, other fragments began appearing on the antiquities market and de Vaux and Harding persuaded Beduin to take them to the source of the find. This proved to be not the Qumran area but Wadi Murabba'at, about 20 km. to the south, whose cove had been used for shelter by some of Bar Kochba's rebels in the revolt of 132-135 CE.

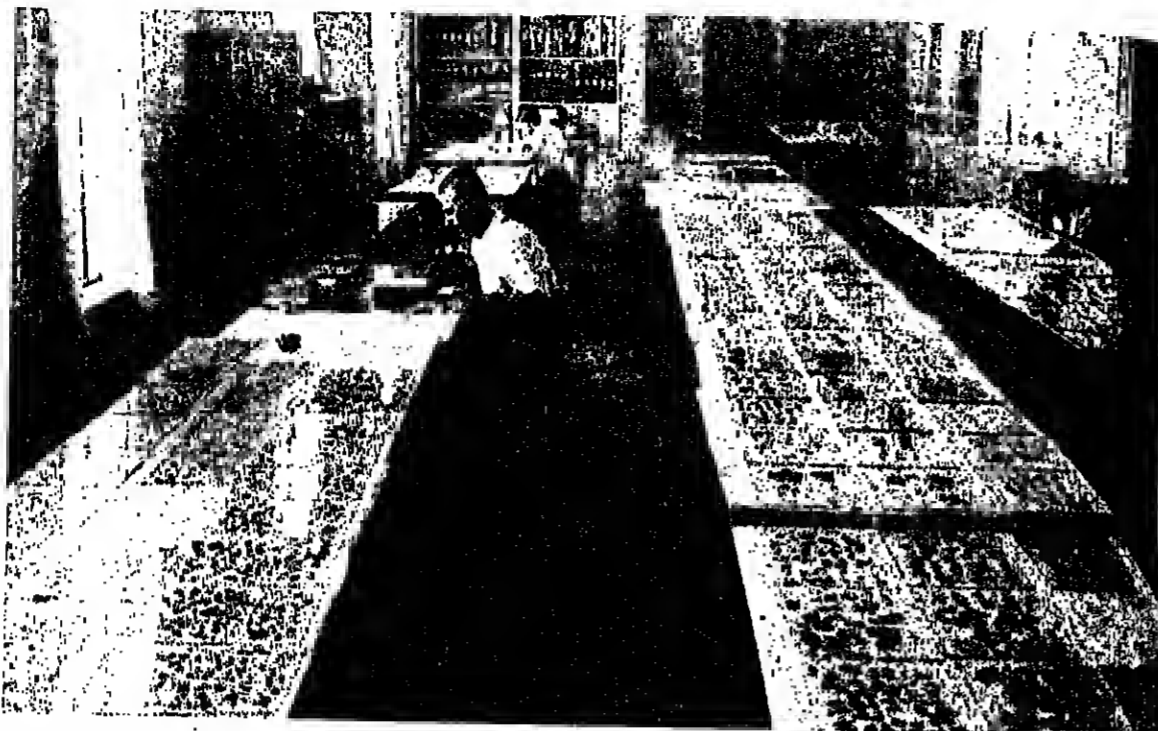
While the archaeologists were occupied in Wadi Murabba'at, the Beduin returned to the Qumran area to scour its caves. Finds were reported, and the archaeologists sped north to undertake a systematic search. In all, 11 caves with scrolls were discovered — in most instances by the Beduin.

Except for Cave 1, where the seven original scrolls were found, there were no complete manuscripts, only fragments. That, at least is what was believed for a decade.

The richest finds were in Cave 4, which was an artificial cave cut into the plateau not far from the ruins of Khirbet Qumran, where the Essenes had their settlement. Fifteen thousand fragments were retrieved here, and they turned out to be parts of some 500 scrolls. The Beduin were the first to discover the cave in 1952 but it was de Vaux and Harding who dug the bulk of the fragments out of the dirt and the rubble.

IN 1956, a Beduin noted bats flying in and out of a pile of rock near Qumran that had no apparent opening. Upon investigation, he found a cove whose entrance had collapsed almost completely sealing it off. He cleared a way in and found some nearly intact scrolls. Two of these, which were brought to de Vaux, entered the Dead Sea Scroll vernacular as the Psalms Scroll and the Job Targum. At least two scrolls, however, were apparently held back by the Beduin's middlemen. One of those, which came to be known as the Temple Scroll, is believed by some scholars to be the most important of all. Yadin was approached while on sabbatical in England in 1960 with a fragment of the Temple Scroll; but the middleman disappeared when the negotiations dragged on too long for his liking.

Yadin watched the scholarly journals for years for any hint of the new scroll, but there was none. He learned, however, that it was being held by Kando in Bethlehem. The latter, meanwhile, approached archaeologists at the American School for Oriental Research in East Jerusalem, offering to sell "scrolls" — in the plural. He said he was representing "principals" who were demanding between \$2m. and \$3m. Negotiations were conducted over tea in the garden of the Rockefeller Museum, and



The seven Dead Sea Scrolls housed in the Israel Museum caught the attention of the world because of the dramatic circumstances of their discovery. Unknown to the general public, however, 700 more have been pieced together during the past generation at the Rockefeller Museum in East Jerusalem, and most have yet to be published. ABRAHAM RABINOVICH reports.

fragments were brought to the museum library for the archaeological perusal after closing hours. The last negotiating session was held in mid-May 1967. Before a final deal could be clinched, the Six Day War intervened.

Deputy Prime Minister Yadin has recalled how he awoke on the third night of the Six Day War with the realization that Israeli troops had that day taken Bethlehem. At that time a reserve general serving as special military adviser to Prime Minister Levi Eshkol, Yadin dispatched two officers to Bethlehem the next day.

They returned with the Temple Scroll in a shoe-box. It had been stored beneath floorboards in Kando's shop and parts had disintegrated because of the dampness. Despite the fact that Kando was holding the scroll illegally — even under Jordanian law — Yadin arranged for payment to him of a reported \$76,000 — the money donated by a British Jewish philanthropist — so as to encourage anyone else holding scrolls to come forward. So far no one has.

FIFTEEN YEARS after the initial scrolls were found, in 1962, the last — at least to date — were unearthed by Beduin. These differed from the others in their location — in Wadi Daliyah, some 15 km. north of Jericho and 30 km. north of Qumran — and in their source.

The Wadi Daliyah scrolls — actually papyrus — were from the royal chancery of Samaria. A group of Samaritan patriots had revolted against the newly-imposed rule of Alexander the Great and burned alive the prefect. He had established in Samaria. Alexander dispatched a punitive force to the city and some of the rebels fled to the cave in Wadi Daliyah, where they were massacred. Some 3,300 years

later the Beduin found their bones and the documents they had carried with them. These pertain to slave sales, marriage and property.

The bulk of the Dead Sea Scrolls, scholars almost unanimously agree, were composed by the Essenes, an ultra-conservative Jewish sect which had a settlement of Qumran from about 250 BCE until 68 CE, when they were overwhelmed by the Roman army of Titus, on its way to Jerusalem. It was the approach of the Romans that caused the sect to hide its vast library in the nearby caves. There is evidence that the Romans entered certain of the caves and ripped some of the scrolls to shreds.

The Wadi Daliyah scrolls from Samaria date from 335-325 BCE, almost a century before the earliest of the other scrolls. The latest are the Bar-Kochba scrolls. Altogether, then, they cover a time-span of some 500 years.

Written on the tanned hide of goats or sheep, or on flattened papyrus stems imported from Egypt, they survived thanks to the humidity level of the lower Jordan rift — not a total dryness, which would have caused their disintegration. The carbon-black ink has the quality of India ink, according to experts, but stood up to the ages much better than modern ink would have done. The scribes used reed quills which were split like fountain pens, so that the ink could flow smoothly.

WITH THE inundation of 10,000 scroll fragments from Cave 4, the board of the Palestine Museum, as the Rockefeller was then known, decided to set up an international team of scholars to supervise the assembly and editing of the scrolls. The team was composed of scholars appointed by the three major foreign archaeological institutions in Jerusalem — the American School of Oriental Research, the

Ecole Biblique and the British Archaeological School. Its eight members included a German and a Pole.

Work got under way in 1962 in a large room at the Rockefeller which came to be called the scrollery. Hundreds of scrolls fragments were spread beneath glass plates on tables around which the scholars circled slowly, as if choosing snacks from an endless buffet. The fragments, some just a few centimetres across, were parts of 700 different scrolls from a dozen different sites. All had fallen victim to the depredations, wrought by weather, rubble and animals down the centuries. There were more parts missing than found.

It was an immense jigsaw puzzle, but it could not be solved by matching edges. Instead, the scholars, almost all of them epigraphists expert in Semitic languages, were virtually on edge as they worked like to see if they had not intervened in the matter.

THE ROCKEFELLER scrolls are being published in England in a series entitled *Discoveries in the Judaean Desert*. After a lapse of nine years, the sixth volume was produced in 1977. Cross believes that the pace could be one every two years now, if the publishers can handle the output. Pinner Benoit said this week there will probably be another 10 to 12 volumes.

Although Professor Cross is expanding the current academic year in Jerusalem, most of the editing is done today by the scholars in their home country, using photostats of the material. Some of these Rockefeller scroll fragments came close to being sold off to foreign institutions in the 1950s. Benoit said this week they were headed off at the last moment. Except for a copper scroll in Amman, and perhaps some small fragments, all the scrolls remain in the land in which they were written.

IT TOOK 10 years of painstaking work for the jigsaw puzzle to be completed. The fragments were pieced together with glue and rice-paper. Such were the ravages of time that even the best of the

assembled documents was far more hole than scroll.

Although there are probably more legible columns in the seven relatively complete scrolls at the Israel Museum than in all 700 patched-together scrolls at the Rockefeller, the great variety of works represented in the latter is of immense importance.

"If there were a choice," says Cross, "I would rather have a great deal like ours than another seven complete ones like theirs." "Ours" and "theirs" is a remnant of the pre-1967 period when the "Israeli" scrolls and the "Jordanian" scrolls, although less than three kilometres apart, were separated by the barbed wire that divided Jerusalem. Some of the scholars on the international team managed to look word on their progress to the Israeli archaeologists across the wire, whose interest in these ancient Hebrew and Aramaic writings was intense.

IN THE SIX DAY WAR, Israeli paratroopers reached the Rockefeller Museum on the second day of fighting. Close behind them to a half-track were Dr. Abraham Biran, director of the Israel Antiquities Department, and two colleagues. With the museum ransacked by shell explosions and bullets whizzing through the gallery windows, the archaeologists made a quick survey to determine that the scroll fragments and other major items were still there. It had been reported that the Jordanians were preparing to ship the scrolls to Amman the day the war broke out.

After the war, the Israeli authorities decided to leave the scrolls in the hands of the international team, originally headed by Father de Vaux and now by Father Benoit of the Ecole Biblique. The only changes introduced by the Israelis were in the physical conditions of the scrollery, where virtually no precautions had been taken against the further deterioration of the scrolls.

"We introduced air conditioning, humidity control and, most importantly, light control," says Dr. Magen Broshi, curator of the Shrine of the Book. "Although the Rockefeller scrolls are officially under the aegis of the Israel Department of Antiquities, the editing is entirely in the hands of the international team. The Israeli authorities have discreetly limited from time to time that they would like to see the pace of work stepped up, but they have not intervened in the matter."

THE MESSAGE of the Dead Sea Scrolls for Christianity is far-reaching. "As we look at the Judaism of this period — much more complex than we imagined — Christianity looks much more Jewish," says Cross.

If Christianity looks much more Jewish, what does this imply about the way Christians look at Jews?

"It has made high-level ecumenical discourse easier," says Cross. "In the long run I have no doubt that this will affect how even the most traditional churches see themselves." Churches of Christian Origins have already begun to spring up in top American universities, with the focus on the Qumran scrolls and Hellenistic Judaism. More New Testament scholars are learning Hebrew, many of them coming to Israel to do so.

Most of the Dead Sea Scrolls not yet published as well as those that have been are still largely undigested, even by scholars. The present generation is providing the raw material, with preliminary interpretations, which future generations will elaborate on and absorb.

"All this is going on now at the scholarly level," says Cross. "But it will in the end reach preachers and laymen." □

What have the scrolls taught us? According to Professor Cross, who is one of the world's foremost experts on Semitic writing, and an ordained minister, the scrolls will change the way both Judaism and Christianity look at themselves.

"They throw light on Judaism before the crystallization of rabbinic Judaism," says Cross. "We see intense party strife and extraordinary variation in *halakha* and traditions. Most scholars had projected normative Judaism of the Mishna back to this period, but that was a mistake. We see in Judaism a richness and range of possibilities much broader than we thought."

The biblical texts found in the caves pre-date by more than 1,000 years the earliest existing Hebrew biblical manuscript, which dates from the 10th century C.E. They not only reveal different textual traditions, but permit corrections of errors in the Masoretic text in use today.

Cross, for example, is editing a fragmented version of Samuel I which contains an account of a campaign against tribes on the east side of the Jordan, not contained in the Masoretic text.

"This campaign is also given in Josephus," he says. "My conclusion is that the scribe's eye simply jumped [in transcribing the Masoretic text from an earlier version]. This is the commonest of all scribal errors."

Another conclusion from study of the scrolls, says Cross, is that the eschatological movement of the times was not a lunatic fringe but a major movement in Judaism that also affected primitive Christianity. The movement took shape in the Maccabean period, about 140 BCE, with the achievement of Jewish independence and the overthrow of the traditional priesthood. It was a time of great ferment, with the Essenes and Sadducees on the right supporting the old priesthood, and the Hellenists, sometimes backed by the Pharisees, supporting the new. The effect of Hellenism can also be seen — not in the adoption of Hellenistic ideas but in including systematic thought in Judaism.

"You began to get conscious, critical thought," says Cross. "This is when Hillel developed his Bible exegesis."

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מקדא מן האכל

RADIANCE is difficult to describe and harder still to convey, but it surrounds and pervades Hanoch Tel-Oren. He walks into a room, his hand outstretched, his smile reaching his eyes, his hair silvery like the underside of a leaf, and you are glad that he's there. You think for a moment that the quickly proffered hand and the firm clasp are meant to pull you at your ease, because you know something about the history of that hand, but you glance at the long, supple fingers and you realize, a little shamefaced, that he has made no gesture, that the warmth of his greeting is simply an aspect of his own warmth.

Almost exactly a year ago, Hanoch and his wife Sharona and five of their seven children were driving back to Jerusalem from Haifa, where they had been celebrating the birth of their second grandchild. A fraction of time — and the bright coastal blues, the light chatter, were blown into darkness and silence by a machine-gun that sprayed and relentlessly resprayed its little steel vials around and into the car.

Hanoch was just able, as his right arm dropped lifeless to the seat, to see the fury on the face, the violent horns of the hair, of the man who held the gun. And then his son Nir, his leg spurting blood, was somehow at the wheel, reversing, manoeuvring the battered car back toward Haifa, and finally pulling up beside an army tender.

All the way to the hospital, Hanoch had to sit holding his burning arm, while the youngest boy, 14-year-old Imri, lay with his head in the lap of his brother Adiel, neither moving nor speaking. No force of will could move Hanoch's hand, allow it to stroke Imri's cheek; he never again saw his son alive.

Because he was in severe shock and had lost more blood than was nearby, Hanoch's wound had to be treated at once. The bullet had blown a hole in his arm at the elbow, destroying tissue and muscle and nerve, coursed upward, and was extracted from the right side of his chest. Another bullet had nicked his ear, but that concerned nobody very much.

For Hanoch is a flautist, and after two weeks in the hospital, after skin-grafts and tying of arteries and painstaking etching of delicate connecting tissue, after a full-arm plaster cast out of which drooped something that resembled a hand, Hanoch tried to move his fingers. He couldn't; but in three weeks he was back at the Rubin Academy teaching. Whether he would ever play the flute again was a question that weighed the air but wasn't asked.

HANOCH TEL-OREN — born Charles Enoch Ehrenberg in Pine Bluff, Arkansas, whence, doubly, the name Tel-Oren — has almost always played the flute. Like nearly everyone else, he was introduced to music via the piano, but five years of that only confirmed his longing for the flute, and by the time he, at age 18, had moved to New York with his family, his choice of profession was determined.

Luckily, he was allowed to complete his course at Juilliard — the New York musical academy responsible for the training of many, perhaps most, successful American musicians — before entering the Merchant Marine during the Second World War. When he was demobbed as a reservist, he not only began to play the flute in professional earnest, but for the first time in his life became aware that his

Jewishness could be enhanced by Zionism.

How much this was due to the woman who was to be his wife is not even debatable. Sharona Regeleon was the daughter of a poet, who in 1933 had moved his family to Palestine and had returned to America because of his children's health, who spoke Hebrew at home, was a Zionist more conversant with Jewish history and the dream of return than his daughter had ever been with the American War of Independence.

In 1948, when her mother and father went back to Israel, Sharona stayed in America to finish her own flute training and to share with Hanoch the pleasures and new disciplines of Zionism. They decided that when they got married and went to Israel — neither eventually was ever in doubt — they would become kibbutznike of the Hashomer-Hatzair persuasion.

So in 1950 Hanoch, expecting that Sharona would join him in a month or two, went alone to Israel, where they would be married and play flutes duets in a kibbutz forever after. Sharona, however, didn't arrive until February of 1951; another two months were to pass before the seemingly endless preliminaries were attended to. Once married, they embarked on a musical kibbutz tour, thumbing all the way.

"It wasn't so hard," Hanoch says, looking back. "Except that at night we were pretty tired."

IT'S DIFFICULT to believe that he ever gets tired, this tall, strong man, who sits gracefully and talks easily, who is perfectly comfortable in light cotton clothes in an unheated room in the middle of a Jerusalem winter. In fact, he looks and is so healthy — by physical well-being alone, you begin to suspect, he might have rehabilitated that hand which shook yours earlier — that you inquire into his habits.

Turns out that he's a non-smoker. Turns out that he hasn't eaten meat or fish for 30 years. Turns out that the rice they cook at home is brown, that the sweetening they use is honey, that the bread they buy is whole-grain. That they and most of their relatives, from the Golan to the Negev, are vegetarians, believers in and eaters of natural foods. He makes no attempt to convert you, but his very presence is a strong proselyter.

In the course of their kibbutz-crawl, they stopped for a night at Kibbutz Beit-Zera. Not far away the Israel Radio orchestra was giving a concert, which they attended, staying to play trios with a flautist in the ensemble. And Hanoch was forthwith offered a job, to fill a vacancy opened by the departure of the first flautist.

In spite of what is said about beet-laid plans, Hanoch and Sharona weren't going to let their kibbutz intentions go aglay, nor were they, at the same time, going to let this manna of a job drop from their fingers. So they decided that, by joining a kibbutz near enough to Jerusalem for Hanoch to take the job with the Radio, they might just be able to have the best of both worlds.

Their luck held. Ma'ale Hanameh — about an hour in good hiking boots from Jerusalem's central bus station — needed somebody to teach piano and reorganize and were willing to let Hanoch work outside if Sharona would fill the musical post.

For two years this arrangement was satisfactory; then other com-



The Ides of March

When his young son Imri was killed in the terrorist outrage on the coastal road on March 11 last year, Hanoch Tel-Oren was so badly injured that it seemed as if his career as a flautist must be at an end. Tomorrow night, however, he is making his first reappearance at a concert in Jerusalem. EVELYN STROUSE reports on the remarkable rehabilitation of an exceptional man.

commitments took the Tel-Orens away from the kibbutz so often that it seemed reasonable to leave it altogether. They moved to a two-and-a-half room apartment in Kiryat Hayovel — where they stayed for 10 years and the birth of five children.

"It wasn't so crowded," Hanoch says, thinking perhaps of his present four-bedroom house in Ramat Motza. "The children always had plenty of space to play, and they slept in tiers, kind of. And the current youngest always slept in with us." "Us?"

bedded down in the salon. Those were the years when Hanoch was playing not only Kol Israel but with the quartet of two flutes, piano, and cello. Dadi Kief SMr, and starting to teach at the Rubin Academy. Sharona often concertized with him, her scheduled appearances sometimes cancelled by the claims of the children: Anva, married, with two children of her own; Nadav, studying at the Manhattan School of Music; and plays first horn; Nir, an officer in the army; Adiel, who a year ago was one of only 25 boys through the country chosen for a special branch of the army's service and a gifted clarinetist. "I see him run into the hospital hear him call his youngest brother to him play the clarinet. He's still there."

AFTER IMRI'S DEATH the family was inconsolable, to use Hanoch's word. But one day he and Reviva and Koren, brother and sister, after the Tel-Orens moved to Kiryat Hayovel, were back to school. Enough of crying, because of the loss of their son, but not enough.

At Kiryat Hayovel, teaching only been for great knees homework instead of TV. After their activities throughout when they moved to Motza was even more room for and laughter. Hanoch tells us, in concluding that this was visiting kibbutzim on every holy day, conducting seminars and making arrangements that allowed his children who could play a

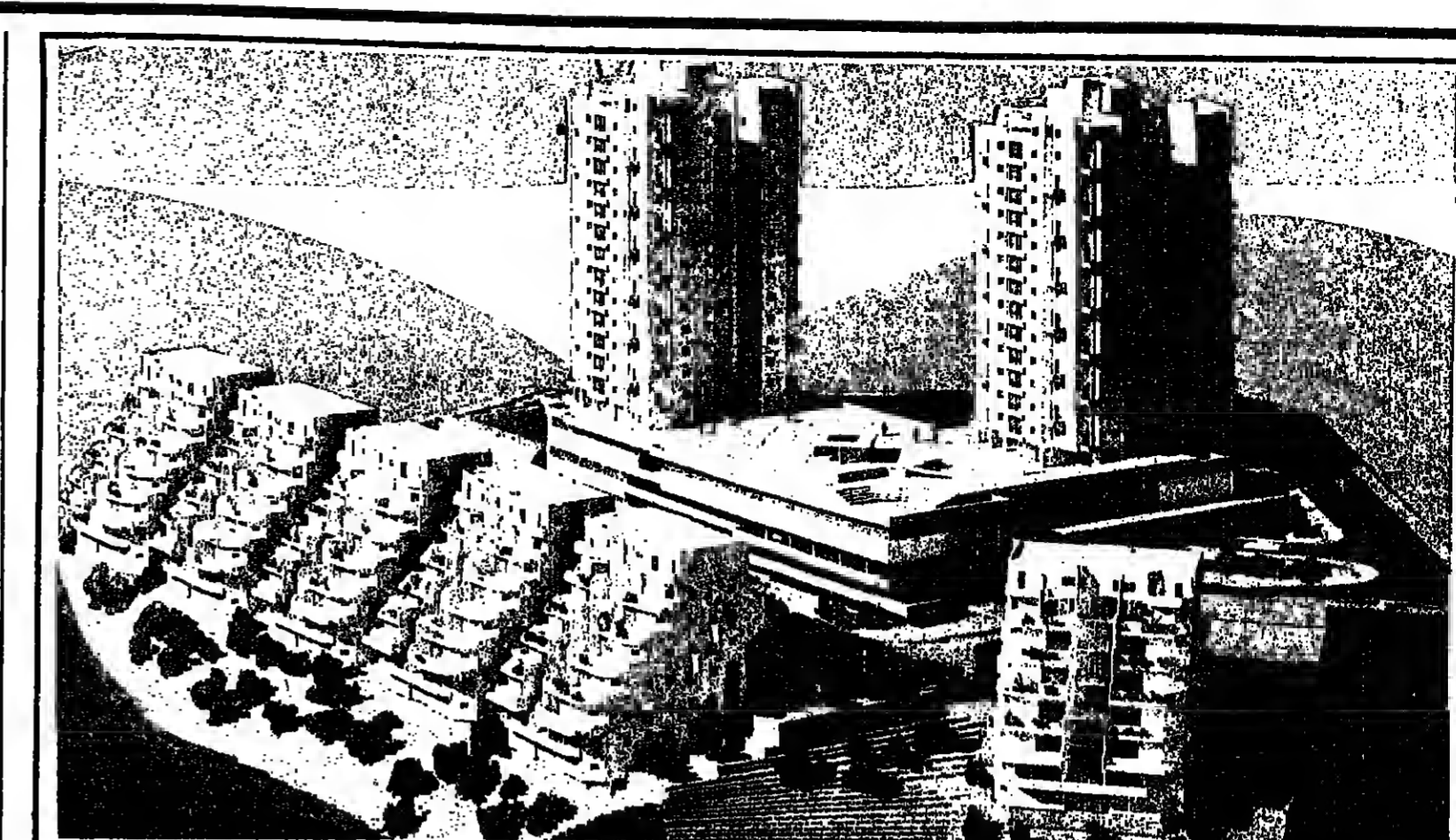
At their first musical lessons and had mastered the art of sawing back and forth the open strings, pleaded with father to write a part which would play. Which of Hanoch did. Each successive year, Adiel was able to play and more complicated selections.

As the family grew, so did the musical reputation of Hanoch. Sharona. In 1961, the couple who performed a musical and technically brilliant piece of his own. And even when always an unqualified pleasure, he hear this most able musician and through the years, "my tui played," "a pleasant listen to," "technical knowledge and musical interpretive feeling were among the phrases of Word of Hanoch, therefore, the ed that gourmandizer of America, and in 1974 he teach flute at Ithaca College, New York State.

"WHAT A WONDERFUL years," he says, sitting in his chair, moving his remembered enjoyment. season — so white in winter suddenly — "but I needn't about that."

Except for Anva and Nadav, whose family joined him. Hanoch for the children became an pected problem because, in dance with their parents' benevolence of them had been vaccinated or inoculated, and Hanoch, ing out the forms, forthrightly mitted as much.

American education preserved for them, however, the good offices of a psychologist who signed an affidavit. effect that the psychological trauma to the children of be inoculated, when they been brought up to believe, medical meddling harmful, outweighed any possible term benefit. And in spite of



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Neve Yerushalayim College for Women announces the opening of registration for the Summer session of its
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هكذا من الأصل

ON A CLEAR NIGHT, when most Israelis are home watching Starsky and Hutch and other television luminaries, a small group of scientists gather inside a white dome on a lonely desert mountaintop to peer at stars of a different order — some so far away that they are incomprehensible in the time-space framework of mere earthlings.

The scientists, astronomers from Israel and abroad, do their star-gazing through the huge, 40-inch (100cm.) reflector telescope of the Florence and George Wies Observatory, located about five kms. from Mitzpe Ramon.

The director of the observatory, which belongs to Tel Aviv University, is Dr. Eilat Leibowitz, a man who enjoys talking about such extra-galactical phenomena as quasars and black holes the way football fans relish the big game on Saturday. But like his fellow astronomers, who are regarded as authorities on what is moving in the skies, Leibowitz has been bombarded recently with questions concerning unidentified flying objects.

The Israeli astronomer has not seen any UFOs with the aid of the powerful telescope through which, on an average night, some ten thousand million stars can be seen. Nor does he believe in them.

"UFOs are, for the most part, the products of the human imagination," he declares, dismissing the growing number of reported sightings. "The reported objects can be explained and identified as normal astronomical phenomena, such as exploding stars, called super novae, or man-made objects such as satellites crossing the skies."

Leibowitz suggests that UFO reports reflect the witnesses' boredom rather than any empirically-based observations.

"It's interesting to note that the large majority of sightings are in areas where there is not much 'news' happening, as in the American Midwest, New Zealand, etc. Comparatively few reports are registered from places like Tehran, London, or Vietnam."

The astronomer is convinced that, in any case, if we are being visited by creatures from outer space, they won't arrive in easily-spotted flying saucers or as little green men with antennae-ears.

"Any sign of extra-terrestrial life would most likely be through radiation and especially radio waves, and not in the form of physical objects," he believes.

ALTHOUGH HE IS sceptical about unidentified bright objects hovering in the skies, Leibowitz is alarmed about impending close encounters with approaching lights — those brought by the anticipated population explosion in and around Mitzpe Ramon when, in the event of a peace treaty with Egypt, the IDF relocates its Sinai forces in the Negev.

"An observatory must be located as far away as possible from artificial sources of light," he explains. "Otherwise, it is extremely difficult to study faint stars in the night sky." (Its distance from the city lights was a major reason for building the observatory in 1971 on the central Negev plateau, some 900m. above sea level. The other determining factor was that over 200 cloudless nights each year made this area an ideal location for an observatory.)

But the decisions taken at Camp David have thrown a cloud over its future. Government projections call for a tripling of Mitzpe Ramon's size (currently 2,000 people) within three years of a peace



Multiply by a hundred million

HARRY WALL star-gazes through the giant telescope at Tel Aviv University's observatory in the Negev, and learns why the director is worried about the decisions taken at Camp David.

THE WISE observatory landed a place in the annals of astronomy for at least one significant discovery. "It was here that it was first learned that the tails of comets are made of water," says Leibowitz. This discovery was made while tracking the Kohoutek comet in 1973.

In order to deliver a sharp picture, a telescope must operate in harmony with the planet's motion. It is aimed for a long period at one particular heavenly object, whose position in the sky keeps changing

as the earth rotates on its axis. The telescopes must be placed on a base parallel to the axis and following at the same speed as the earth, but in the opposite direction.

"The rate of revolution must be extremely accurate. Otherwise the observations of the star will be ruined," explains Leibowitz.

Among the cosmic riddles being probed by the local astronomers are quasars, high energy emitting bodies receding from the earth at astonishing speeds.

Another research project is on super novae, exploding stars in distant galaxies whose brightness may be a million times greater than that of the sun.

THE IMPORTANCE of having an observatory here was recognized by the Smithsonian Institute in Washington, which contributed \$500,000 toward the construction of the \$8m. domed building and access road. Tel Aviv University gave the lion's share of the funds, and its first president, Dr. George S. Wise, contributed the \$350,000 telescope.

"There was a pressing need for an observatory in this part of the world," says Leibowitz. "We fill in the few hours' gap each day when the stars cannot be covered by observatories in the West."

The only other telescope in the Middle East is in Hilwan, Egypt, which was built by the British. "Although that telescope is larger than ours, the Egyptian observatory has been relatively inactive," says the Israeli astronomer.

THE WISE telescope is housed in a long white tube which, at night, peers through a slit in the dome. As the telescope is aimed at different parts of the sky, the dome slit automatically follows it.

The telescope operates through a combination of mirrors and lenses. Light from a star falls on a concave mirror located at the base of the telescope, which in turn is reflected to a secondary mirror and back again through an aperture in the primary mirror. The image can then be recorded by an extremely sensitive camera, or measured with sophisticated instruments attached to the telescope.

Two photo-multipliers at the observatory enable the astronomers to measure light intensities of objects 100 million times fainter than the brightest star seen by the naked eye. A spectrograph permits investigation of a star's composition in great detail, and its motion relative to that of the earth. An electronic computer system aims the telescope, moves the dome, monitors the weather, and calculates the results of the data collected.

"The instrumentation is of orbital importance, for an observatory's efficiency is determined by the speed with which various problems can be solved," says the director.

however, is how to preserve the high standards of the observatory in light of the impending growth of the Mitzpe Ramon region. He sees that the ideal place for a relocated observatory would be in the southern Sinai. But in the political and security problems made that unfeasible.

What about a joint Israeli-Egyptian operated observatory there following a peace treaty? "It could be the best place in the world for one," says Dr. Leibowitz, smiling wistfully over the prospect of a close encounter of the most peaceful kind.

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ASTRONOMY has played an important role in Jewish culture (though not as important as in the early Greek and Roman cultures), despite the traditional proscription of star-worshipping. The ancient Jews based their festivals on fixed dates according to the eynodic month and the seasons of the solar year. Even the dawn of Judaism there was a need to count the days according to both systems and coordinate the result, so that the festivals might be celebrated at their proper times.

When the Second Temple was destroyed and the Jews were exiled, it became difficult to proclaim the new moon and the festival days according to reports of eyewitnesses on the hills of Jerusalem. This strengthened an existing trend to dependence on astronomical computation rather than on observation.

Admissions can be found in the Talmud concerning the motions of heavenly bodies discovered by gentle scholars. The Talmudists also were aware of certain astrological phenomena, although the ancient sages took pains to point out that supra-natural power was in the hands of God, and was neither pincetery nor sodical.

Jewish scholars throughout history, made significant contributions to the science of astronomy.

Rabbi Joshua Ben Hananiah, who lived in the second century CE, mentioned a comet which appears once every 70 years and leads snail's-pace astray. Maimonides, in his use of scientific method to serve the purposes of Judaism, formed many calculations based on his familiarity with astronomy. The medieval astronomer, Levi ben Gersonides (also known as Gersonides), was the first to employ the camera obscura for astronomical observations. And, in more recent times, there was the pillar of modern science, Albert Einstein.

Despite the rich heritage, Leibowitz deplors the small part astronomy has been given in Israeli higher education.

"Astronomy is a central component of physics and, of course, of civilization, yet it is hardly given proper attention in Israeli schools and universities."

His main concern now, however, is how to preserve the high standards of the observatory in light of the impending growth of the Mitzpe Ramon region. He sees that the ideal place for a relocated observatory would be in the southern Sinai. But in the political and security problems made that unfeasible.

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PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

ARGAMAN — Folk music with Rafi and Israeli guitar and vocalists. Songs in Hebrew and Spanish. (Tzavta, 28 King George, Thursday at 8 p.m.)

THE BEST OF SHALOM ALMICHEM — Songs by the famous Yiddish writer, performed by Heinz Bernard and Michael Schneider. In English. (King David Hotel, tomorrow; Diplomat Hotel, Thursday).

DEEP INTO THE WATERS — Israeli soul music and improvisations. With Uri Ravich, vocals and guitar; Daria Krieh, flute. (Tzavta, tomorrow at 8:30 p.m.)

PURIM OANCE AND SONG — With Adi Elias and Ruth Enkel. (Khan, opposite railway station, Tuesday at 11 a.m.)

A FUNNY THING HAPPENED ON THE WAY TO THE GALILEES — Purimspiel, updated version of the story of Esther. Told in music, poetry and song. (Tuesday: Herta and Paul Amir, 3:30 p.m.; Monday, 5:30 p.m.; Plaza, 8:30 p.m.)

HABIBIC POP — With Shlomo Levin and Meira Yon. (Ery O'Leary, 18 King David St., Monday at 9 p.m.)

PURIM PANTOMIME — With Julius Chagrin. (Ery Gallery, tomorrow at 9 p.m.)

Tel Aviv

BENNY BOOM — Musical written and directed by Elisha Manor. (Tel Aviv, Weisman and Pinkus, tomorrow at 9 p.m.)

DAVID BOZZA — (Little Tzavta, 30 Ibn Gvrol, tomorrow at 12:30)

THE ESPRESSO GENERATION — With Gad Yagil and Hanna Lato. (Ohel, tomorrow and Tuesday at 8 p.m.; Beit Hachayim, Monday at 9 p.m.)

YEHUDIT HAVITZ AND YONI RECHTER — (Tzavta, Tuesday at 11:30 p.m.)

'URIM OANCE AND SONG — (Tel Aviv Museum, Wednesday)

Haifa

LIFE IS NO HONEYMOON — (Amomi, tonight at 8:30)

Other Towns

HENNY ROOM — (Ramat Gan, Orda, tonight at 8:30)

GAZOV LAND — Folk-rock, ballads, etc. Written and directed by Dan Gundersen. (Giv'atayim, Shavit, tonight at 8:30 and 11:30)

HAHARIASH HAHIVER — The comedy trio in a programme of satire written and directed by Yossi Banai. (Kiryat Beik, Savyon, tonight at 8:30)

LIFE IS NO HONEYMOON — (Ein Haahof, Sunday at 8 p.m.)

MURIT GALHON — (Alula, Beit Eshel, tonight at 8)

CHILDREN & YOUTH

ALL DAY PURIM EVENTS — Carnival, clown, workshops, cartoons. (Jerusalem, Israel Museum, Wednesday, 10:30 and 11:30 a.m.; 12:30 and 1:30 p.m.; 2:30 and 3:30 p.m.; 4:30 and 5:30 p.m.) Children's opera (8:30 p.m.)

COWBOY IN AFRICA — American film. (Jerusalem, Israel Museum, Thursday at 9:30 p.m.)

WHAT HAPPENED IN THE LAND OF WHO — Play for children by Lea Naor. With Hava Abernethy and Abraham Mor. (Tel Aviv, Beit Dor Theatre, 80 Ibn Gvrol, tomorrow at 11 a.m.; Beer Sheva, Karol, Monday at 2 and 4:30 p.m.; Tel Aviv, Beit Hachayim, Weisman and Pinkus, Tuesday at 11:30 a.m.; Haifa, Oved, Tuesday at 4:30 p.m.; Jerusalem Theatre, Wednesday at 8:30 and 11:40 a.m.; Yotv, Beit Hachayim, Thursday at 8 p.m.)

PETER AND THE WOLF — Play with music directed by Yaacov Peleg. (Ramat Gan, Beit Dor Theatre, Sunday at 4 p.m.; Kiryat Gat, Monday at 8:30 p.m.; Ashdod, Ashdod Hall, Tuesday at 8:30 p.m.; 11, 2 and 4 p.m.; Tel Aviv, Ohel Shem, Wednesday at 12 a.m. and 12:30 a.m.; Netanya, Esther, Wednesday at 4 p.m.)

SNOW QUEEN — Eric Smith's puppet theatre. (Jerusalem Theatre, Tuesday at 10 a.m. and 12)

UPSIDE DOWN KINGDOM — Film for children. (Jerusalem Theatre, Tuesday at 3 p.m.)

EROTIC BERRICH ZOITA — Play by the Children and Youth Theatre, written by Meira Ben-Shon. (Tel Aviv, Ohel Shem, Monday; Beit Arlosoroff, 4 Beilinson, Wednesday; Ohel Shem, Thursday)

THE MAGIC ONION — Musical comedy for children and youth. (Haifa today; Ramat, tomorrow)

THE ISRAELI NATIONAL OPERA — Founded by the late Edie de Phillips. Conductors: George Singer, Alexander Farah, Arish Levayon. Chorus conductor: Dr. Hillel Pinkus.

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Carl Miller and Edna Purviance share a touching moment, in Chaplin's "A Woman of Paris," playing in Tel Aviv.

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem

NETANIRPHOSIS — Kath's story directed by Steven Sarikov. Produced by the Herta Theatre. (Jerusalem Theatre, tomorrow and Sunday)

REST HOME FOR THE OBSE — By the Yavni Theatre. (Beit Ha'am, 11 Gezal, Tuesday at 8 p.m.)

Tel Aviv

GOIN' EXPRESS — Comedy by Eilat Sagie. (Ohel, Beit Arlosoroff, 0 Beilinson, Monday at 8 and 10 p.m.)

CHAPTER II — By Neil Simon. Cameri Theatre production. (Cameri, 101 Daeguff, Tuesday and Wednesday)

COLD STORAGE — Produced by the Cameri Theatre. (Cameri, Sunday and Monday)

DRUNKEN ROUND — By Yosef Mundy. For age 10 and above only. (Hobbitmorf, Friday, Tuesday)

THE FALL — Albert Camus' play translated and directed by Nika Nihal. Produced by Te'atron. (Beit Hovan, 93 Daeguff, tomorrow)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Haimanator Alex Peleg. Adopted and translated by Elisha Manor. (Beit Hovan, tonight)

FROGS — By Motti Beharav. (Little Tzavta, 30 Ibn Gvrol, Sunday at 10:30 p.m.)

HOMEWARD BOUND — The first part of Yehoshua Sobe's projected trilogy "The Oays of the House of Kaplan." An Israeli version of Aeschylus' "Orestia." The play is set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of o

BEIT HANON — Drama by Yehoshua Sobe. Directed by Neta Chillon. (Tzavta, 30 Ibn Gvrol, tonight at 9; Tuesday and Thursday at 8:30 p.m.)

PAULA — By Brian Friel. About the absorption problems of a kibbutz volunteer. (Tzavta, in Sunday at 8:30 p.m.; Tuesday at 4:30 p.m.)

THE FLOUGH AND THE STARS — By Eran O'Casey. (Cameri, tomorrow at 8:30 p.m.)

REST HOME FOR THE OBSE — (Nahmani, 17 Nahmani, tomorrow at 8 p.m.; Ohel, Thursday at 9 p.m.)

THE RUBBER MERCHANTS — All about rubber contrasapras. A lot of offbeat schoolboy humour interspersed with a bit of good comedy. (Tzavta, tomorrow at 7:30 and 10:10 p.m.; Beit Dor Theatre, Tuesday)

SIMPLE STORY — By E. Agnon. Produced by Haimoh. (Hobbitmorf's Small Hall, tomorrow at 7 and 8:45 p.m.; Sunday, Tuesday, Wednesday, Thursday at 8:30 p.m.; Monday at 8:30 and 8:30 p.m.)

WEDDING EVE — Yehoshua Sobe's sequel to "Homebound." (Hobbitmorf's Large Hall, tomorrow and Wednesday at 8:30 p.m.; Thursday at 8:30 p.m.)

HAROLD AND MAUD — By Colin Higgins. Produced by the Beersheba Theatre. (Beersheba, Oloim Haba, Thursday)

HELP! — Produced by the Beersheba Theatre. (Beersheba, Beit Ha'am, tomorrow)

HOMEWARD BOUND — (Kiryat Shimon, Monday)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Haimoh Theatre. Directed by Omri Nitzan. (Eilat, Wednesday and Thursday)

BEST HOME FOR THE OBSE — (Kfar Saba, Amal, tonight at 8:30)

SPEAKING OF ROSES — By the Beersheba Theatre. (Beersheba, Oloim Haba, tomorrow and Tuesday)

HAIFA

CHAPTER II — (Haifa Municipal Theatre, 00 Pavener, Sunday and Monday)

METAMORPHOSIS — (Haifa Municipal Theatre, Tuesday)

THE FLOUGH AND THE STARS — (Haifa Municipal Theatre, Wednesday)

Other Towns

THE ACCOUNT — By John Herbert. Produced by the Beersheba Theatre. (Beersheba, Oloim Haba, Thursday)

HOING EXPRESS — (Holon, Pina, tonight at 8:30; Avihail, Beit Hagardim, tomorrow at 9 p.m.)

REMARKS ON A NIGHTINGALE — (Beersheba, Sunday, Monday and Thursday)

MUSIC

All programmes start at 8:30 p.m. unless otherwise stated.

Jerusalem

JERUSALEM SYMPHONY ORCHESTRA — Stanley Spivak, conductor; Nina Finkel, cello; Diana Boldin, soprano; Danny Ray Albert, bass/baritone. Works by Beethoven, Brahms, Mendelssohn. (Jerusalem Theatre, Tuesday)

PURIM CONCERT — Jerusalem Symphony Orchestra, conducted by Stanley Spivak. Works by J.S. Bach, Mozart, Haydn. (Majim Auditorium, tomorrow)

Tel Aviv

ISRAELI CHAMBER ORCHESTRA — Imri Hadari, conductor; Yigal Tsao, violin. Works by Kreutzer, Holst, Janacek, Stravinsky. (Tzavta, 30 Ibn Gvrol, tomorrow at 11 a.m.)

OTHER TOWNS

HOLON CHAMBER ORCHESTRA — Imri Hadari, conductor; Yigal Tsao, violin. Works by Janacek, Holst, Stravinsky. (Holon, Yad Lebnim, tomorrow)

ISRAELI PIANO QUINTET — With Ruth Menck, piano. (Nacareth, Boplat School, Monday; Baplat Villoga, Tuesday)

NETANYA ORCHESTRA — Imri Hadari, conductor; Leon Lissak, tenor; Nagai Trio, harmonica. Festive concert, for Purim, of Jewish and Israeli music. (Netanya, Beit Hagardim, Tuesday)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.

Bitter-sweet Gazoz

CURTAINRAISERS/Michal Yudelman

NINE singers and musicians calling themselves Gazoz have launched a new programme called "9:00 at the Circle" on stages all over Tel Aviv and surrounding towns.

Founder and leader of the group is Danny Sanderson, who is also the lyricist and composer of all of the band's songs, some of which have already become hits on the radio. Other singers are Gidi Gov, Mezi Cohen and Moti Diche. Behind them are three saxophonists, a drummer and a pianist, combining jazz elements with rock and blues. Sanderson and Diche strum electric guitar and Cohen beats the Conga drum on occasion.

the Israeli pop-music world as founder of the late Kaveret rock group a few years ago, believes the time is ripe for the Gazoz kind of rock now, not least because of the breaking up of Kaveret and Tamuz bands.

The Gazoz lyrics are especially out for the Israeli crowd: the bitter-sweet humour so typical of Sanderson is ever present in the performance. Consequently, even the "sad" songs are performed with tongue in cheek.

Take the group's theme song, for instance: "9:00 at the Circle on Friday the gang is hanging out on the corner me and Yoel, Moshe Palhel and Eran.



giving the girls the eye and gawping school is over Yoel signals us to move towards them. At sixteen it's all sort of cherries and whipped cream.

At sixteen, one romance leads to another. This song, already popular on every Israeli radio station, will probably enter the culture as the anthem of the Dizengoff crowd.

THE SHORT, stocky, red-haired leader of the band is as casual with me as he is on stage. Danny, it seems, has always been musically inclined. At 12 he started taking piano lessons as a result of "informal coercion by my parents." Two years later his teacher gave up on him "when he realized his Beethoven was beginning to sound like Tin Pan Alley."

Mel Fenigstein. "It was friendship onstage and off it," Sanderson says. As soon as he left the army he formed Kaveret with these three friends and two others. Kaveret ran for three and a half years. It performed its "Poogy Tales" all over Israel, and represented Israel in the 1978 Eurovision contest in England. In 1976, Kaveret went to the U.S., where it appeared at universities and at the Village Gate Nightclub. "Then we disbanded. Each member had his own plans and they did not include the others," Sanderson says. "And I — I wrote a book."

was formed, Sanderson thinks awhile. "I eat around at home a lot, watching TV and cooking spaghetti. Oh, and writing new material." So he already had a new group in mind? "Yes, I did. So I turned to Gidi, who was between movies, and told him we should put a group together. He agreed. Then we started auditioning people." They auditioned hundreds of people, some of whom came "with an accordion, or tap shoes, or notes from their mother," elaborates Sanderson. Sanderson and Gov selected the best auditioners, including Mazi Cohen, and then started rehearsal. What did they live on in the meantime? "We read cookbooks for lunch," Sanderson answers in his usual direct way. Sanderson incidentally has been married for about a year to an Israeli of Sephardic-German (yishka) origin. "That means she sits her humour at exactly a



combination of electricity and humour. I put more stress on the music part of the show now, and of course the group is much bigger, saxophones and all that." As for the music itself, Sanderson describes it as having a much wider scope, combining jazz, blues, folk and rock elements. About the other members of the group, Danny comments: "They're all nice Jewish boys, some of them are professional musicians, others brand new, like Mazi — who had never set foot on a professional stage before joining us."

Still excited after the premiere of Gazoz in Heichal Hatarbut, she said: "I feel wonderful. It's my first time in the music world with really important people." About being the only woman in the group, Cohen said: "I feel fine with the rest of the boys, not at all separate from them. They're great." According to Sanderson, Mazi was chosen to "complete something that an all-male group doesn't have." Without going into what an all-male group doesn't have, Mazi certainly adds something. Her voice, described by one of my friends as having the quality of "hot chocolate," is strong and clear, a welcome addition to the voices of Sanderson and Gov.

Mazi's voice and the heavy sound equipment — 1800 watts blaring through eight stereo systems — take Gazoz beyond the Israeli outness so typical of Kaveret. Gazoz is a big rock band — in more ways than one.

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مركزنا من الأصل

BEING IN Jerusalem anyway, I went to see the Fleischers. We sat on the balcony defying the clouds, and our talk had just reached the Situation when a pyjamaed man emerged from the back door opposite and started hanging up washing on the line in his garden. "What does he think he is doing?" I asked the Fleischers. "Can't he see it may rain any minute?"

"Oh, it will," the Fleischers confirmed. "It always starts to rain when he hangs out the wash."

Pyjamas strung up his whole batch and stood back to admire the result.

"In a moment the line will snap," the Fleischers informed me. "He always puts too big a load on it."

Pyjamas, meanwhile, had moved to a far corner of the garden and turned on a tap: a large sprinkler began twirling merrily on the lawn. Before long, Pyjamas' pyjamas got good and wet, seeing he had to pass through the

Man in the rain

Ephraim Kishon



PYJAMAS appeared in the doorway, sprinted back against the squirts and turned off the tap. Then he stolidly began to gather up the ruins of his wash, which was getting wetter by the minute on account of the pouring rain. "What a shlemiel!" I exclaimed. "Why don't you give the poor guy a few tips?"

"We tried," said the Fleischers, "but he doesn't know Hebrew."

Wet to the skin, Pyjamas was neatly folding his tormented linen in preparation for another spin through the machine. Then he went in, closed all the windows in the house and began rushing about hitting the walls with a bath-towel.

WE WATCHED him from our balcony — myself in gaping amazement, the Fleischers with an indifference born of long habit. "For heaven's sake!" I cried. "What now?"

"He's killing mosquitoes." "Doesn't he know there are sprays for that? Who is this guy anyhow?"

"He came here last summer at the government's invitation," the Fleischers reported. "All we know about him is that he's an office efficiency expert."

"Ah," I said, and since then I've understood a lot of things. □

Translated by Miriam Arad. By arrangement with 'Ma'ariv'.

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A fortnight of youth

MUSIC AND MUSICIANS/Yohanan Boehm

YOUNG ARTISTS will be a dominant feature during the next two weeks. The Sharet Fund of the America-Israel Cultural Foundation (AICF), will be holding its annual "Young Artists' Week," which this year will spread over more than a fortnight, starting in Jerusalem on March 15 and ending in Tel Aviv on April 2. Though a wide variety of activities will be presented — young cinema (whatever that may mean), art exhibitions, ballet and orchestras (in Beersheba and Telfa) — the accent is on musical: instrumentalists, conductors, composers. The festive opening will be held at the President's Residence (by invitation only) and two more events will take place in Jerusalem at the Israel Museum on the evening of March 17 and 24. The four events in Tel Aviv will include three at the Museum and the closing concert on April 2 with the Israel Philharmonic under the baton of Yoel Levy.

The soloist at this concert will be the pianist Liora Ziv-Li, winner of the Francois Shapira Prize awarded each year to a promising young artist. The prize is a tripling of the amount in the previous year: in addition to IL10,000, it comprises appearances in the Young Artists' Week and participation in an international competition or other important events abroad.

Liora, born in Tel Aviv in 1953, studied first at the Theims Yashin High School and the Tel Aviv Conservatoire of Music. Among her teachers at the Rubin Academy at Tel Aviv University are Miriam Bosovich, Prof. Arish Vardi, and Eilad Hemark. She has won several prizes at the academy and passed the test to appear with the Jerusalem Symphony Orchestra as soloist.

From the age of 10, Liora studied on scholarships granted by the Sharet Fund of the AICF. The prize is fed by a foundation created in memory of Francois Shapira by his family, friends and the Tel Aviv Museum, where he had been in charge of musical activities.

Liora will give recitals in Jerusalem on March 17 and in Tel Aviv on March 24. In addition to her appearance as soloist in the IPO's closing concert on April 2, she will also be heard in two "Young Artists' Day" marathons — one in the Haifa Auditorium with the Haifa Symphony on March 28, from 4 p.m. onwards, the other at the Beersheba Municipal Conservatorium on March 28, from 5 p.m. onwards.

Young composers whose works will be heard during the "Week" include Zohar Eitan, Ron Waldberg, Yoram Laef, Yoel Paley, Chaya Chernavir, Ron Kahan and Ilan Rechtman. The two String Quartets of the Israel Defence Forces will also be contributing their talents, playing in Tel Aviv and Beersheba.

THE JERUSALEM violin-maker, Josef Bouzon, recently won two certificates of merit at the international competition arranged by the Violin Society of America at La Jolla, California. In its report, the society emphasized the general high level of workmanship and tone at this year's contest, for which 217 instruments and 85 bows were entered from 18 countries.

Bouzon, who won his certificates for his viola and cello workmanship, studied for many years at Mittenwald in Bavaria, one of the oldest and most famous centres in the world for making string instruments, and opened his own workshop in Jerusalem in 1967. It is very encouraging to think that he was able to make such a good showing at La Jolla, where the entrants included instrument-makers from such old-established countries in the field as West Germany, France, Italy, Czechoslovakia and Hungary. □

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Haya Hurwitz and Doron Tabori play Pam and Len in Beersheba Theatre's production of Edward Bond's "Saved."

Perverted passions

THE Edward Bond play *Saved*, now at the Beersheba Theatre, is a nightmare of blunted human emotions and violence.

The play opens with Pam and Len entering from the street, finding a couch and immediately getting on with the business of sex.

"What's your name?" the young man asks.

"What's the difference?" answers the girl.

The door opens and an old man peeps in, withdraws and closes the door. The young man is disturbed by his appearance, but the girl tells him not to pay attention; it is only her father.

THEATRE
Mendel Kohansky

message: even in a society where human feelings are dead and have been replaced by violence, there is still a spark of hope for humanity.

The Beersheba production was directed by Amit Gasit, and the cast of 10 delivered a collective performance which is probably the best I have seen at that theatre.

Haya Hurwitz played Pam, Doron Tabori played Len, and Yussuf Abu-Yarda, an actor I do not recall having seen before, played an appallingly realistic Fred.

Saved is strong meat — it is the only play to have been banned by the censor in Israel, about 10 years ago — and its stark, uncompromising realism is characteristic of some of the writing for the stage in present-day England.

THE PLAY gains power when compared with another I saw on the same day in the same Beersheba Theatre.

The Subject was *Roses*, by the American Frank Gilroy, was written and first performed 17 years ago, but it is so dated that it might well have been written before World War I.

The play is a domestic drama involving father, mother and son. But the conflict there is so inconsequential, the development so predictable and the climactic scenes so mild that I found myself unable to become involved in the characters' predicaments.

The action takes place in the Cleary home in the Bronx. John Cleary is a middle-aged

businessman, a self-made man. Born into a poverty-stricken family, he received practically no education, but worked his way up in a coffee business, though he never became the millionaire he aspired to be. His wife, Nettie, is a plain, middle-class housewife; their son Timmy is a nice, sensitive boy who has just come home after war service abroad.

ALL IS sweetness and light in the Cleary household when the play opens. It is Sunday morning, Timmy's first morning at home and the family is having breakfast. Nettie is plying the boy with his favourite food and John is planning a father-and-son afternoon at the ballpark and a family evening at a fancy restaurant.

The first crack in the smooth surface soon appears when Timmy refuses to join his parents in church. Father and son clash, and father reveals himself as a bigoted anti-Semite and a racist.

Later, we also learn that John and Nettie have been husband and wife in name only for a long time. He has been brutalizing her and she responded by refusing conjugal relations. The young man reacts by getting drunk, and three days after his joyful return he leaves his parents' home.

Frank Gilroy tells his story deftly, with a good command of stage technique, but he does not have much of a story to tell. Yoram Falk staged the play in the round, which works very well. Zippora Peled playing Nettie, Shmuel Shilo playing John and Ami Weinberg playing Timmy provide creditable performances.

The set, by Anat Messner — a few pieces of furniture and plenty of bottles — is satisfactory, but the costumes, especially the dresses and hats of Zippora Peled, are terrible. □

The Panovs are coming

DANCE
Dora Sowden

VALERY AND GALINA Panov will return to Israel next summer to perform here with a company from abroad — which has not yet been announced.

Last July saw their first appearances in New York — though they had danced in many other American cities since leaving the Soviet Union four years ago. Critics have been enthusiastic about their dancing and Valery Panov's choreography — especially his "Cinderella." He staged it for the Berlin Opera Ballet and the famous couple performed it in New York. At least one reviewer found fault in that Panov doesn't dance like Baryshnikov or Nureyev. The other Russians have absorbed Western influences, this critic said, adding rather nastily that Panov is "still the prisoner of the Soviet (ballet) system."

Well, what's wrong with that? The world flocks to see the Kirov and Bolshoi companies when they tour. If Valery Panov has his own style, why is that "awful irony"? This ill-humoured review credits Panov with "virtuoso embellishments," but adds that he has a "conception of male dancing that one may not be able to share." When he makes turns in the air, says the reviewer, "he makes no attempt to conceal the effort they require."

The same review grants Panov "real lyricism" in "Cinderella" and says that Panov gives a "real-ly likeable performance as the Prince."

Let us hope we shall see this "Cinderella" and be able to judge for ourselves. Panov, at 40, is still one of the finest character dancers of our time — in a class by himself, like Nureyev, also 40, and Baryshnikov, who is 80.

COMMITMENTS abroad have kept Spanish virtuoso dancer Miguel Sandoval from staying in



Israel long enough for impresarios to arrange a public performance he hoped to give with Israeli Spanish dancer Dalia Low.

The Israeli public will, however, be able to see something of his manner of performance even before his return next year. A

screen version of the duet he created for himself and Dalia Low during his stay here has been made by Rahel Filme. Peter Fretetadt directed, with Bernard Salsman as cameraman.

Arrangements are being made for Miguel Sandoval to tour here next year, when he will probably

appear at the Israel Festival with Dalia Low and possibly his own company.

At a farewell party given for him at the home of Mr. and Mrs. Arthur Low, he said that he thought Dalia Low could be the "key" to developing Spanish dance in Israel on a firm basis. □

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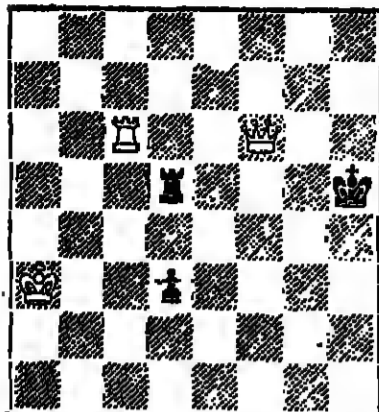
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CHESS
Elihu Shahaf



Problem No. 894
H. MULLBERG, H. FROBERG, Sweden
3rd prize, Problemblad, 1978

Kb5; Qb6; Ra8; (8)
Kb5; Rb6; Pd8; (8)

White mates in five (5x)
SOLUTIONS: Problem No. 2903
(Harings): 1.Nd4:R7 Re4; 1.Ba7 Re1;
1.Ng8!

NONE OO BLIND
"THERE IS NONE as blind as they that
won't see," wrote Jonathan Swift in
"Polite Conversation". In the following
game, a blind player (white)
demonstrated greater insight into the
game than his sighted partner. The game
was played at Belgrade's Progress Chess
Club, which celebrated its 40th anniversary
by organizing an international tournament.
It was won by the young Yugoslavian
master S. Marjanovic, with veteran
Hungarian grandmaster Laszlo Szabo the
runner-up.

M. DJUKANOVIC D. BAJKOVIC
1.e4 e5 2.Nf3 Nf6 3.Nc3 Nc6 4.g3 Bb7 5.Bg2
6.S-O-O Bg7 7.f4 Ne4 8.Ne4 Bc5 9-O-O
10.Qb3 e6 11.d6 e7 12.Bg5 Qe7 13.Qe3 Qb7
14.Ra1 Bb2 15.Bh5 Ra3 16.Rd3 Bb3
17.Rd1 Be5 18.Qd4 Qe7 19.Ne5 Rg8 20.Kg2
21.Rd5 f6 22.Ra4 Qe8 23.Ng4 Nf7 24.Qc7
Rd6 25.e4 e5 26.Qe7 27.Ne6 Qe3 28.Rd3
Kf7 29.Nd5 g5 30.Nb6 Kf6 31.Nd7 Rf6
32.Qe7 Re3 33.Qb7 Qe4 34.Qe5 Qe5 35.Ne5
Kd8 36.N7 Kg7 37.Rd7. Black resigns.

RUMANIA VS. BULGARIA
THE TRADITIONAL match between the
women's chess teams of Rumania and

Bulgaria was held this year at the Rumanian
mountain resort of Sinaia, remembered here as the venue where
Ierel was runner-up of the Chess Olympi-
cads for students in 1966 with an unbeaten
record, the only perfectly clean slata
Ierel has had at such an event. As for the
present match, it was won by the hosts
(27½-20½). Martina Pogorelich, one of
Rumania's most talented young players,
scored the best individual result with 3
points out of 5 games. The following game
is a fine example of her prowess.

M. POJOREVICI Z. VETKOVA
1.e4 e5 2.Nf3 Nf6 3.Nc3 Nc6 4.g3 Bb7 5.Bg2
6.S-O-O Bg7 7.f4 Ne4 8.Ne4 Bc5 9-O-O
10.Qb3 e6 11.d6 e7 12.Bg5 Qe7 13.Qe3 Qb7
14.Ra1 Bb2 15.Bh5 Ra3 16.Rd3 Bb3
17.Rd1 Be5 18.Qd4 Qe7 19.Ne5 Rg8 20.Kg2
21.Rd5 f6 22.Ra4 Qe8 23.Ng4 Nf7 24.Qc7
Rd6 25.e4 e5 26.Qe7 27.Ne6 Qe3 28.Rd3
Kf7 29.Nd5 g5 30.Nb6 Kf6 31.Nd7 Rf6
32.Qe7 Re3 33.Qb7 Qe4 34.Qe5 Qe5 35.Ne5
Kd8 36.N7 Kg7 37.Rd7. Black resigns.

BILLIANT TOUCH
1. White - Kg1; Qg8; Rd1; Rd1; Bb5; Bb5;
Nc4; Nc4; Pd8; Pd8; e6; e6; f7; f7; h2; h2;
h2; h2; Kf6; Kf6; Rb4; Rb4; Bb5; Bb5;
41.Kd4. Black resigns.

THREE YEAR WAIT
USSR champion Vitaly Tshepkovskiy had a
disastrous start, losing two games in play
for two vacancies to the Latvian match
but then won a piece with 5½ points. The
other piece was won by Genadi Kuzmin,
with the same number of points, and Oleg
Ramanstein, the third man in the
triangular match, lost out with 4 points
and will have to wait three years for
another bid at the world championship.

V. TSEPKOVSKIY O. ROMANISHIN
1.e4 e5 2.Nf3 Nf6 3.Nc3 Nc6 4.g3 Bb7 5.Bg2
6.S-O-O Bg7 7.f4 Ne4 8.Ne4 Bc5 9-O-O
10.Qb3 e6 11.d6 e7 12.Bg5 Qe7 13.Qe3 Qb7
14.Ra1 Bb2 15.Bh5 Ra3 16.Rd3 Bb3
17.Rd1 Be5 18.Qd4 Qe7 19.Ne5 Rg8 20.Kg2
21.Rd5 f6 22.Ra4 Qe8 23.Ng4 Nf7 24.Qc7
Rd6 25.e4 e5 26.Qe7 27.Ne6 Qe3 28.Rd3
Kf7 29.Nd5 g5 30.Nb6 Kf6 31.Nd7 Rf6
32.Qe7 Re3 33.Qb7 Qe4 34.Qe5 Qe5 35.Ne5
Kd8 36.N7 Kg7 37.Rd7. Black resigns.

COUP DE GRAVE
White - Kg1; Qe2; Rd4; Ng3; Ng3; Pd8;
Pd8; e6; e6; f2; f2; h3; h3; (11). Black - Kg1;
Kg1; Nf6; Nf6; Pd7; Pd7; e7; e7; f7; f7; h2;
h2; h2; h2; Kf6; Kf6; Rb4; Rb4; Bb5; Bb5;
41.Kd4. Black resigns.

CAPTIVE QUEEN
White - Kg1; Bf3; Pd8; Pd8; e6; e6; f2;
f2; h3; h3; (4). Black - Kg1; Kg1; Pd7;
Pd7; e7; e7; f7; f7; h2; h2; h2; h2; Kf6;
Kf6; Rb4; Rb4; Bb5; Bb5; 41.Kd4. Black
resigns.

HAND OF AN OLD MASTER
White - Kg1; Rd4; Rd4; Ng3; Ng3; Pd8;
Pd8; e6; e6; f2; f2; h3; h3; (11). Black - Kg1;
Kg1; Nf6; Nf6; Pd7; Pd7; e7; e7; f7; f7; h2;
h2; h2; h2; Kf6; Kf6; Rb4; Rb4; Bb5; Bb5;
41.Kd4. Black resigns.

COUP DE GRAVE
White - Kg1; Qe2; Rd4; Ng3; Ng3; Pd8;
Pd8; e6; e6; f2; f2; h3; h3; (11). Black - Kg1;
Kg1; Nf6; Nf6; Pd7; Pd7; e7; e7; f7; f7; h2;
h2; h2; h2; Kf6; Kf6; Rb4; Rb4; Bb5; Bb5;
41.Kd4. Black resigns.

TUCKED AWAY in Jerusalem's
Rahov Yirmiyahu, at the back of a
Romania garden on the other side
of this newspaper's fence, is a
small haven for factory
managers, service-station
owners, government officials and
senior army officers. Despite its
proximity in an area woefully
lacking in places to eat, we
ourselves long since gave up going
there for lunch (it is not open for
dinner), because we had found the
proprietor offensive and his prices
even more so.

A recent visit, however, showed
a vast improvement in both areas.
The proprietor seems to have
mellowed over the years, and
while his prices have not gone
down, those of other eating places
seem to be catching up with them.
Located in a large vaulted
room, the restaurant is, as it
always was, spotlessly clean. A
very amiable young lady brought
us a selection of pickles, hot
Yemenite *Ailbe* and a mild tomato
relish.

WE BEGAN our meal with a
selection of stuffed dishes, a pear,
an artichoke heart and about 10
cm. of stuffed intestine. The last
was, naturally, not the Eastern
European variation that is made
with flour, fat and onions, but a
Middle Eastern dish including
rice, meat and a pleasant assort-
ment of spices.

The pear, which came with a
sauce that was delicately sour
with just the faintest touch of
sweetness, was also very in-
teresting. My companion was par-
ticularly intrigued by the fact that
a large cavity had been stuffed
from a relatively small opening.
The lamb chops that were my

main course were tasty. Curious-
ly, two of the three chops were
quite tender, the third member of
the trio chewy and tough.

My companion's roast lamb
was, of course, not roast lamb at
all, but rather braised lamb. It is
almost universal in this country to
misname the stewed dish as a
roast and, except for the oc-
casional stranger who is misled,
this is all to the good. After all,
to prepare roast lamb successfully,
one needs a degree of tenderness
which is difficult, if not impos-
sible, to achieve here. In this par-
ticular dish, the combination of

Roast it isn't

MATTERS OF TASTE
Haim Shapiro

spices produced a slight curry
flavour, without obliterating the
taste of the lamb.

Both dishes were accompanied
by "festive rice," yellow, short-
grained rice cooked to an agreeable
chewy consistency. We

felt we could do without the
dessert, a choice between tinned
pineapple and *parus* bavarian
cream, and ended our meal with
very good Turkish coffee.

The bill for two, including soft
drinks, came to 11.40.

THE "ROAST LAMB" reminded
me of a dish that I, too, prepared
recently, despite the exorbitant
price of lamb. If one is going to
pay outrageous prices, I feel, it
should at least be for a product
which provides an interesting
challenge. The recipe is a little more

economical by virtue of the fact
that the meat is cooked with ar-
tichokes and trash *ful*, the green
beans that are known as *fava* in
French or *favas* in Italian. A
shoulder of lamb, weighing a little
over a kilo and a half, proved
adequate for about eight people.

Have the butcher chop the
lamb, including the bone, into
fairly small pieces. Brown the
meat, together with three or four
cloves of garlic, in a large, heavy
pot with just enough oil to
lubricate it.

While the meat is browning —
and it will take some time for it to
be really well browned on all sides
— clean about a kilo of fresh *ful*,
removing the tips and fibrous
strings. If the *ful* is really fresh,
you can use the green unblemish-
ed pods too.

Throw the beans into the pot and
add a few sprigs of fresh
rosemary and a cup or two of dry
white wine. Cover and leave to
simmer. Meanwhile, prepare the
artichokes by cutting off the top
half, trimming away the tough
outer leaves and scooping out the
choke. The first two jobs require a
good sharp knife, the last a heavy
metal spoon.

Cut the artichoke hearts in half
and put them into the pot, adding
more wine if necessary. Season
with a good teaspoonful of salt and
freshly-ground pepper to taste.
Keep simmering for about 45
minutes after adding the ar-
tichokes. The dish can easily be
made in advance and reheated.

For those who find lamb too
dear, even for special occasions, I
would suggest using the dark
meat of turkey and adding a good
pinch of allspice and ginger for
flavouring. □

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Louisa May's classic

MEDIA WEEK

Nechamah Golomb

THIS WEEK will have Purim trees ranging from Carousel for Purim (TV, Monday, 17.00) to a special edition of Behind the Headlines (TV, Tuesday, 23.00). The festivities get under way on Monday with the reading of the Scroll of Esther (TV, 20.00) in a live broadcast from the Kfar Betza Youth Village. The pupils will read according to the traditions of different communities.

Later that evening there will be a special Nino Squared programme introduced by Meli Shalev (TV, 21.30). There will be two teams — one consisting of Mike David Glase, Ronny Milo, Chalke Grossman, Yosef Sarid, Akiva Noi, Ehud Olmert, Shulmit Aloni, Meli Pa'il and

Yiguel Cohen-Orgad, the other of regular guests. Tuvin Tsefrir will also take part.

Tsefrir appears to be in for a busy week: On Tuesday evening (TV, 20.00) he will play host to 'That's My Secret, also in a special Purim programme.

Big Screen, Little Screen (TV, Tuesday, 22.10) will present excerpts from famous comedies, such as *The Odd Couple*, *Duck Soup*, *Blazing Saddles* and *Who Do You Say to a Naked Lady?* On Sunday evening (TV, 22.00), we have an Armchair Theatre play, *Competition*, by Douglas Livingston. A 12-year-old boy, Ray, is to take part in a poetry competition and his father and his friends are to accompany him. The play examines the relationship between father and son.

The Saturday-night thriller (TV, 22.10) is entitled *Kiss Me, Kiss Me*. Stella Stafford, an investigator in the district attorney's office is working on a murder case. The victim had once come to see her, complaining of threats. Stella feels that she knows who is guilty, but how can she prove it?

Louisa May Alcott's classic novel *Little Women* will be screened in four episodes starting on Friday (TV, 16.00). The story tells of the four teenage March sisters and their adventures during the American Civil War.

Family Magazine (TV, Tuesday, 18.00) in the framework of



the Arabic-Language broadcasts this week be devoted to the Samaritan community. Bayte Teedaka, a Holon school principal, talks about the Samaritans, their lifestyle and social problems, particularly in relation to their Jewish neighbours.

The Key of the Door is the title of Wednesday's instalment of Uptairs Downstairs (TV, 20.00). Elizabeth, involved with a group of odd intellectuals with reactionary and socialist tendencies, invites them to the house for tea during her parents' absence. When her parents return unexpectedly, Elizabeth finds her loyalties divided between her family and her friends.

Lo Socoloo Bianco (TV, Wednesday, 22.00) is Federico Fellini's film about a young provincial couple who spend their honeymoon in Rome. It stars Leopoldo Trieste, Carla Del Poggio and Alberto Sordi.

This week's English Language Drama (Radio, 1st Programme, Friday, 28.00) is Frank Harvey's *The Day After the Fair*, a love story with a tragic ending. A country girl falls in love with a lawyer, but does not reveal to him that she can neither read nor write.

Last Monday, the English service of the Israel Broadcasting Authority started a series of eight weekly talks by Dr. Gabriel Sivan on Hebrew Influence in Everyday English (Radio, 4th and 5th Programmes, 14.00). □

An unusual squeeze from a kibitzer

BRIDGE

George Levinrew

SOME SQUEEZES are among the wonder-plays of bridge. An unusually clever squeeze from the recent Tel Aviv championship, missed by the dealer, was observed by Alexander Wegner while kibitzing and is presented here — as it might have been made.

NORTH (D)			
♠ 84			
♥ 645			
♦ 10			
♣ K J 10 4			
WEST			
♠ 152			
♥ 10 9 8			
♦ 10 9 8			
♣ A Q 9 8			
EAST			
♠ Q J 10			
♥ 10 9 8 7			
♦ 10 9 8			
♣ 8 7 5			
SOUTH			
♠ A K 9 7 2			
♥ A J 8			
♦ Q 10 8			
♣ 7 2			

The bidding:

NORTH	EAST	SOUTH	WEST
Pass	Pass	1♠	Dble
Pass	Pass	2♠	Pass
Pass	Pass	3NT	Pass
3NT	All Pass		

The bidding was one of those perpetual motions that just could not stop short of game. As the club six was led, the declarer counted only 22 high card points, and perhaps he could win four spade tricks, one heart, two diamonds, and two clubs. But winning these tricks was hardly automatic.

Declarer won the first trick with the club 10. His choice now was between diamonds and spades, and since he was uncertain whether to finesse the diamond 10 or the queen, and since four spade tricks could be in the offing, a spade was led to the King. Another club was led. West played the nine which was covered by the Jack.

This was a mistake by West for the club ace and heart continuation would have given declarer trouble, probably resulting in setting the contract. Now declarer won a top spade and established his long spade by giving up a spade trick to the defence.

The heart 10 was led by East and allowed to hold the trick. The heart seven was played and won by the ace on which East played the king to avoid being set-played. A spade was now leading this and position, with declarer having two six tricks.

Now the play of the spade 9 squeezed both opponents. If West discarded a heart, declarer can win the diamond ace, give up a diamond to the king and subsequently make another club trick. If West discards a diamond, declarer can run the diamond suit. If East discards a heart, declarer will give him two diamond tricks in the end play; if East discards a diamond, declarer's play of the diamond queen gives him winning tricks in diamonds; if East discards a heart the defence wins only the heart queen and the club ace.



this week at the israel museum jerusalem

SPECIAL EVENT: FILM
"MONTEPARINASSE 19" (France 1907). Dir.: Jacques Becker. With Gerold Philipp, Lili Palmer, Amouk Almas, Leb Padova. Film on the life of Jewish artist Modigliani.

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Another performance of the Jerusalem Dance Workshop's production of "Gillgoolev Shal Me'u."

GALLERY TALK
THE KADISHMAN CONNECTION. Stephanie Rachum (In English)

FILM
"THE OCTOBER MAN." (England 1948). Dir.: Ralph Backer. With John Mills, Joan Greenwood.

PURIM FOR CHILDREN AND YOUTH AND THE YOUNG AT HEART.

ALL DAY PURIM ACTIVITIES A Colourful Purim Carnival! Free Events for All — Clowns, closed circuit television, studio workshops. Also: Cartoons — (11.10) — At 10.50, 11.30, 12.30, and 1.30. Amusing Ways of Making Music (11.10) — At 11.00, 12.30, 3.30 and 4.00 p.m.

SPECIAL EVENT
FILM ANIMATION SERIES
Another selection from the series presented by Tzvika Oran.

FOR CHILDREN AND YOUTH
"COWBOY IN AFRICA" (USA)

CONCERT
"YOUNG ARTISTS' WEEK"

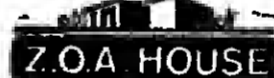
Dabot Koptal: Liora Ziv-Li — piano. Winner of the Francois Shapiro Prize, 1979. Works by Scarlatti, Shalit, Beethoven, Schumann, Beethoven, Prokofiev.

VISITING HOURS:
ISRAEL MUSEUM: S.M.W.Th 10-9/Tues. 4-10 p.m./F. and Sat. 10-2 Purim visiting hours: Tuesday 10:10-10. Wednesday 14:10-10. ISRAEL MUSEUM: S.M.W.Th 10-9/Tues. 4-10 PM./F. Sat. 10-2 'SHRINE OF THE BOOK & BILLY ROSE GARDEN: same as Museum except Tues. 10 n.m. — 10 p.m.

ROCKEFELLER MUSEUM: Sun. — Thurs. 10-5/Fri. and Sat. 10-2
FREE GUIDED TOURS IN ENGLISH AT THE ISRAEL MUSEUM: Sun. — Wed. 11 a.m./Tues. 4.30 p.m.

FREE GUIDED TOURS IN HEBREW AT THE ISRAEL MUSEUM: S.M.W.Th. 11 n.m./Tues. 4.30 p.m. (Upper Entrance Hall)
TICKETS FOR SATUROAYS: Buy in advance at the Museum office or main hotels.

COMBINED TICKET at reduced price for Israel Museum + Rockefeller Museum IL20.
FOR GIFTS AND BOOKS TRY THE MUSEUM STORE.
10% DISCOUNT FOR MEMBERS.



THE Z.O.A. HOUSE DRAMA CIRCLE

presents

THE KILLING OF SISTER GEORGE

directed by Oov Fisher

on MONDAY, MARCH 12 and 18, 8.30 p.m.

Tickets at Z.O.A. House, 1 Danial Friaoh St., Tel Aviv

ATTENTION: Males 20-40! An audition for "Boys in the Band" will be held on March 13, 8.30 p.m. at Z.O.A. House.



0.3	14.00	Le Hasard et la Violence — Philippe Labro
10.5	19.00	Le Chat et la Souris — Claude Lelouch
21.50		Wire pour Vive — Claude Lelouch
12.3	12.00	Foolish Wives — Erich von Stroheim
21.50		L'Apprenti Sorcier — Michel Deville
14.3	19.00	Felice Pyhton 307 — Alain Corneau
21.50		Le Orand Blond avec une Cheveux Noirs — Yves Robert
15.3	19.00	Children of the Snow Country — Hiroshi Higuchi
21.50		Moi, Pierre Riviere... — Rene Allie

Screenings: Beth Arian, 51 Rehov Hilli / M. Shaver Auditorium



On Purim:

Prizes for Best Costumes Prizes for Skaters

Learn to ice skate with real ice skates. Open Tuesday, Wednesday from 10 a.m. till 11 p.m. Other days, from 4 to 11 p.m. Entrance fee (cars also) through the administration gate. Saturdays and holidays entrance through gate 2. Buses 21, 26, 45, 525, 526.

EXHIBITION GROUNDS Tel-Aviv Pavilion 29

WHAT'S ON

Notices in this feature are charged at IL44.80 per line including VAT; insertion every day costs IL78.80 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem
CONDUCTED TOURS
Tourists and Visitors come and see the General Israel Orphan Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 9 Kiryat Moshe. Tel. 523291.
Hadasah Tours
1. Medical Centre, in Kiryat Hadasah. Tours in English at 8, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall Windows. No charge.
The Hadasah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m. Sunday-Thursday. Buses 19 and 57. St. Mt. Scopus Hospital: Tours from 9.30 a.m. to 12.30 p.m. No charge. Buses 9 and 25. Tel. 523111.
A morning half-day tour of all Hadasah projects, \$5 per person towards transportation. By reservation only: Tel. 416825.

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Olval Ram Campus, Mount Scopus tours 11.30 a.m. from the Martlo Buber Building. Buses 9 and 26, School of Education bus stop. Further details: Tel. 56530.
Emunah — National Religious Women's Organisation, Tourist Centre, 29 Rehov Ben Maimon. Tel. 02-62469, 6028, 511848.
American Mitzvah Women. Free Morning Tours — 150 Keren Hayesed Street, Jerusalem. Tel. 622188.
MISCELLANEOUS
Jerusalem Biblical Zoo, Schoeller Wood. Romema. Tel. 514922, 7.30 a.m. — 7 p.m.

ART GUIDE

Notices in this feature are charged at IL44.80 per line including VAT; insertion every Friday costs IL104.40 including VAT, per month. Copy accepted at offices of The Jerusalem Post and all recognized advertising agents.

Jerusalem
MUSEUMS
Israel Museum Exhibitions: Honore Daumier — Nothing New Under the Sun. Daumier 18th-century on anniversary of his death. The Kadishman Connection — works by more than 100 artists on proofs of a Kadishman prayer with the generous assistance of Golden Pagan. The Israel Classified Directory. From Concept to Product: Bang and Olufsen's Design for Sound. Development and production of the hand-drawn designed electronic sound equipment. Notable figures from Sha'ar Hagolan. Childhood Drawings and Paintings by Israeli Artists: sold by aide with their mature works. Chiaroscuro: The Beginning of Colour Woodcut. Exhibition of rare and unique woodcuts of the 18th century. First Israeli exhibit. With a Panel. Creative work with pencil. Exhibit of the Month: Rare scroll of Esther. Venice, early 17th century. Handwritten and illustrated in ink on parchment. Wevga and Printed textiles. At the Rockefeller Museum: Two Egyptian bronze statues of Imhotep (Egyptian). Bronze figurine of Alexander the Great. Late Hellenistic woodcut. Freshwater huters' sites in northern Sinai.
Paley Centre (Youth Wing near Rockefeller Museum): The Art of Ancient Egypt. Visiting Room: Israel Museum: Sun. Mon. Wed. Thurs. 10 a.m.-5 p.m. Tues. 4-8 p.m.; Fri. 10 a.m.-3 p.m.; Sat. 10 a.m.-3 p.m. Shrine of the Book, Billy Rose Art Garden. Sun. Mon. Wed. Thurs. 10 a.m.-9 p.m. Tues. 10 a.m.-12 p.m. Fri. and Sat. 10 a.m.-3 p.m. National Maritime. Tel. 522525. National Maritime. Tel. 522525. Sun. — Thurs. 10 a.m.-5 p.m.; Fri. Sat. 10 a.m.-9 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum. Cabana — major Jerusalem hotels in Tel Aviv at Roneva, Edgemoor and Kastel. Free guided tours in English, Sun. Wed., 11.00 a.m., Tues. 4.50 p.m. from upper entrance hall.

GALLERIES
THE PLACE (10 Heinrich Hahn Street): Group Exhibition of paintings, drawings, etchings and dolls by Vanden Bergen, Ya'acov Haim, Ruth Barot, Dan Levin, Avi Zuherman and Lia Schubert. Open every day (except Friday), 9 a.m. — Saturday 6-8.30 p.m.

Other Centres
Shohar Gallery, Moshav Beit Herut (7 km. north of Natanya, coastal road). Tel. 055-92909.
Jean Doring exhibition of art and graphics new on New Outman Album. Open daily 9 a.m.-7 p.m., Fri. 9 a.m.-9 p.m.

MUSEUMS
Visit the Herta museum: Aneloni and Modern Art, 26 Rehov Shabtai Levi, Tel. 522525. National Maritime. Tel. 522525. Illegal Immigration, Tel. 522525. Music. Tel. 544455. Japanese Art. Tel. 52354. Mass Katz, Tel. 52422. Dagon Oran Collection. Tel. 54221. Artists' House. Tel. 522345.

Special Discounts of Purim Items
Two Floors Full of Toys
Large selection of infants' playthings at 3 Rehov Be'eri, Jerusalem (near former Knesset building). Tel. 224840.



THE AMERICA-ISRAEL CULTURAL FOUNDATION — BHARETT SCHOLARSHIP PROGRAM

YOUNG ARTISTS' WEEK

JERUSALEM - TEL AVIV-JAFFA - HAIFA - BEER-SHEVA MARCH-APRIL 1979

UNDER THE PATRONAGE OF THE MAYORS

Program



DEBUT RECITAL
Liora Ziv-Li (piano)
Winner of Françoise Shapiro prize, 1978.
Works by: Scarlatti, Beethoven, Schumann, Prokofiev and Prokofiev.

YOUNG ISRAELI CINEMA
(In cooperation with the Israel Film Institute)
Screening of short films by Young Film Makers:
"A Day Off" (Zippi Trop);
"Man Black — Man White" (Shai Diah);
"In Place of Dream" (Idit Shachor).
In Haifa and Beer-Sheva films which won Prizes for the Short Israeli Film, 1978, will also be screened (Jonathan Aroch, Tova Balman, Amos Guinan, Gideon Ganani, Shimon Dotan & Yaud Levonan) and "Old Men" by Moshe Gefen.

SALETT
Piccolo Ballet, Haifa.
"Masquerades"/Kachaturian — Lia Schubert.
"Fancelsa Gellege"/Halfer — Dazana Blecher

YOUTH ORCHESTRAS
Municipal Youth Orchestra, Haifa
Conducted by Eliazar Hochlit
Municipal Youth Orchestra, Beer-Sheva
Conducted by Nisam Alshelch

YOUNG CONDUCTORS & SOLOISTS
The Israel Philharmonic Orchestra
Conductor: Yoel Levi
Soloist: Liora Ziv-Li (piano)
San-Helm: "Psalms"; Beethoven: Piano Concerto no. 3; Brahms: Symphony no. 4.
Haifa Symphony Orchestra
Conductor: Yoel Levi
Soloists: Liora Ziv-Li (piano), David Shamban (cello).
Beethoven: Overture "Prometheus", Piano Concerto no. 3; Prokofiev: "Rococo"; Variations for cello and orchestra; Beer-Sheva Orchestra
Conductor: Eli Yaffe
Soloist: Oron Toletar (cello)
Yoram Laet "Lamenta"; Haydn: Cello Concerto in C Major; Beethoven: Symphony No. 1.
The Chamber Orchestra of the Rubin Academy of Music, Tel Aviv University
Conductor: Eli Yaffe
Soloists: Liora Shacht (violin), Silha Rubinstain (piano), Yoael Arembin (lute) and Amnon Falk (violin).
Bach: Brandenburg Concerto No. 5; Mozart: Violin Concerto No. 4; Britten: Simple Symphony.

YOUNG COMPOSERS
(In cooperation with the League of Composers in Israel)
Works for small ensemble, electronic-tape and for Orchestra by Zohar Eitan, Ron Waldberg, Yoram Laet, Yossi Peles, Chaya Chernovin, Ron Kolton and Ilan Rechtman.

CHAMBER MUSIC
Israel Defense Forces Quartet
(In cooperation with I.D.F. Chial Education Office — Cultural Branch)
Amir Shili and Monechem Relamon (violins), Shlomo Timpuvar (viola), David Shamban (cello).
Gabi Falke and Amnon Falk (violins), Oan Hendelstein (viola), Ohed Bar-Devid (cello).
Beethoven: Quartet opus 18 no. 4
Dante: Quartet in C Minor
Daniel Shalit "Study for Strings"
Selected Works from the Army Programs.

EXHIBITIONS
Works of young gifted artists who won AICF Scholarships will be shown at the Tel Aviv Museum, the Herta Auditorium and in Beer Sheva's Public Library.

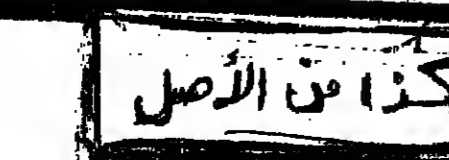
Schedule of Events

JERUSALEM	Monday, April 2nd, 1979	HAIFA
Saturday, March 17th, 1979 8.30 p.m. Israel Museum — Debut Recital Liora Ziv-Li (piano)	8.30 p.m. Menn Auditorium Concert of young artists with the Israel Philharmonic Orchestra	Thursday, March 29th, 1979 "Young Artists' Day" In cooperation with Haifa's Municipality — Cultural Department/Art Division and Haifa Symphony Orchestra
Saturday, March 24th, 1979 7.30 p.m. Israel Museum — "Purifier" Young Composers; Young Israeli Cinema; I.O.F. Quartet (Beethoven; Shalit)	8.30 p.m. Auditorium — Concert of young artists with the Haifa Symphony Orchestra	4.00 p.m. Auditorium's Plaza Municipal Youth Orchestra
TEL AVIV Saturday, March 17th, 1979 7.30 p.m. Tel Aviv Museum — "Purifier" Young Composers; Young Israeli Cinema; Chamber Orchestra of the Rubin Academy, Tel Aviv University; Opening of an Exhibition of Young Artists	5.30 p.m. Conservatory's Plaza Municipal Youth Orchestra Public Library Foyer Opening of an Exhibition of Young Artists	4.30 p.m. Auditorium's Foyer Dancing of an Exhibition of Young Artists Haifa's Cinematheque
Tuesday, March 20th, 1979 8.30 p.m. Tel Aviv Museum — Chamber Music Evening with the I.O.F. String Quartet	5.45 p.m. Continuous screening: Conservatory Auditorium — Young Composers 5.30 p.m. Debut Recital: Liora Ziv-Li (piano) 7.15 p.m. I.D.F. Quartet (Beethoven; Shalit) 8.30 p.m. Young artists with the Beer-Sheva Orchestra	4.45 p.m. Auditorium — Piccolo Ballet, Haifa 8.00 p.m. Auditorium — "Old Men" 8.30 p.m. Auditorium — Chamber Music; I.D.F. String Quartet (Schubert)
Saturday, March 24th, 1979 8.30 p.m. Tel Aviv Museum — Debut Recital: Liora Ziv-Li (piano)		

TICKETS: In Jerusalem: at the Israel Museum. In Tel Aviv: at the Museum; and at the Menn Auditorium, Union (only for the Philharmonic Orchestra). In Haifa: Combined Tickets for all events at IL 40 (IL 25 for youth) at Haifa; Neve, Garber and Orchestra's Offices. In Beer-Sheva: Combined Tickets for all events at IL 35 (IL 25 for youth) at the Conservatory.

"YOUNG ARTISTS' WEEK" IS HELD IN COOPERATION WITH THE ISRAEL DISCOUNT BANK

THE JERUSALEM POST MAGAZINE FRIDAY, MARCH 9, 1979



FRIDAY, MARCH 9, 1979 THE JERUSALEM POST MAGAZINE

מדינת ישראל לידות מדינת ישראל

IL 1 MILLION PRIZES
100 12" TV Sets
plus 400 valuable prizes 250 irons 100 pocket calculators
50 pairs of stereophonic headphones

These prizes will be given away in weekly draws among those buying the following TADIRAN products, in the period from now until April 30: Refrigerators, air conditioners, Siemens washing machines (with a Tadiran warranty), Stereo equipment bought from Tadiran.

The campaign is being conducted under the auspices and supervision of the Better Business Bureau. 50 prizes given away through weekly draws among purchasers of the above products. 10 draws: 500 prizes.

The regulations governing the campaign are available at electrical appliances dealers and at Tadiran branches throughout the country.

TADIRAN



TADIRAN
TRUTH IN ADVERTISING

IF YOU'RE one of those people who care to be assaulted with world disasters at 7 a.m., you probably flick your radio dial to Galei Zahal.

Ah, that soft, bantering, intimate voice coaxing you out of bed, sympathizing with the agony of getting up on a cold morning or after a heavy party, spoonfeeding the news to you drop by drop, showing you the lighter side of the headlines.

When Alex Ansky went on vacation to the Philippines last month, hundreds of letters arrived at Galei Zahal studios, complaining that the day couldn't start without him.

Alex himself also receives hundreds of letters a week at home; people write — or call — to say what they like and don't like in his programme "Seven O Seven." They tell him when he is especially funny or when they think he has said something disgusting.

How do you measure a radio programme's success? The criteria include the management's opinion, letters and calls from listeners, door-to-door inquiries and the broadcaster's own feeling about his work.

"It's almost impossible to assess scientifically," Alex explains. "You switch on the microphone and start talking. The audience is out there. You can't see it. But maybe the audience isn't there. I received two letters from women who said they wanted to meet me. Maybe they are there, listening, and no one else is tuned in? Soon the bluff will be discovered and that will be the end of my programme..."

That is why letters from listeners are so important to Alex. His desk, in his closed-in balcony-cum-study overlooking the open sea, is full of them. "And I answer every one. It takes time, but I do it. Where would I be without them? I wouldn't know where I stand, if what I said was witty or tasteless," he explains.

ALEX'S BROWN eyes, under lote of brown hair, are solemn, his expression unexpectedly grave. In brown slacks and a mustard-colored shirt, he could be anything from 30 to 40.

His rooftop flat on Rehov Hayerkon is carefully and simply furnished in shades of brown: brown carpet, brown modular furniture, brown bedspread on the double bed. In the kitchen where he prepares coffee for me and tea for himself — he doesn't touch coffee since his trip to the Far East — there is a rough-hewn wooden table and matching wooden chair.

"I used to drink two litres of coffee a day. See that flask? I used to take it to work with me and finish it in less than an hour. I was always tired. Slept all day and was still tired. It was like a disease. In the Philippines I went to a faith-healer who touched my finger joints and asked me what I ate. I told him everything, but didn't mention the coffee. He said: there's something wrong with your diet, something else. Finally I told him about the coffee. Stop drinking coffee, he said. I stopped, and since then I'm not tired any more."

Alex went to the Far East on vacation. "It wasn't cheap, but I had to go. I hoped to find something, rediscover myself. There's something in the Far East that's attractive to many Israelis. Maybe a cure for addiction. And I'm referring to addictions much worse than drugs. We're addicted to many things — addiction is a four-letter word, isn't it? The rat race, for instance. Politics. More

The importance of being Alex

The Post's MICHAL YUDELMAN talks to early morning radio host Alex Ansky about his recent search in the Far East—for himself.



Lesler Jay Millman

money. Some people are addicted to their parents, and their parents never let go. I had hoped to find something in the Philippines, but a month is so short a time. I've come back to such a tension-ridden world. Nothing has changed."

I ask him who is to blame for our addictions. Our conditioning? The media? Alex thinks it over.

"No, no. No one's to blame. There are empty chances, and we choose our chances out of the vast choice around us. There are so many things to be and do, yet people get stuck doing the same thing for their whole life."

SO FAR, Alex seems to have avoided this trap. After working for an oil company in Elit, he became an actor, studied radio and television in New York, managed the Tzavta coffee house for 3 years, wrote a book, and is now broadcaster of one of the most popular radio programmes in Israel.

Why didn't he get into television after studying in New York? "I knew I didn't want to work in

television here. Everyone there eats his father for breakfast and his son for lunch. So I got this job managing Tzavta — producing, selling tickets, advertising. We took "Keveret" for its first show. No one else would. Hanoch Levin directed his first theatre show in Tzavta."

And how did he get from Tzavta to Galei Zahal?

"It happens that you walk at night with a gun and shoot, and accidentally hit a bird. I happened to be in the right place at the right time. Galei Zahal had a problem: how to attract listeners from the 7 a.m. news bulletin aired on the second programme."

"The news bulletin hits you at seven in the morning with all this pompous, blown-up language and grim tones. Makes you feel that if you don't listen to it, you'll be an idiot for the rest of the day. But you get up in the morning, in your underpants and with yellow stuff in your eyes — who can understand all the world disasters at that hour? Something terrible is happening in Iran. What can you, in your home, do about it? News is

only what's happening to someone else. It's not really important."

"What do people want in the morning? You want to be told 'good morning,' in a nice way, and to hear a song. Not a song related to the news. That's annoying and idiotic. A song. Esther Ofarim, for instance."

"It got many people mad, the way I tell the news. Some people think that the radio is the mouthpiece of God Almighty. How can he talk about news like that? They complain. Instead of talking about terrible orises in the world, I see this story about a man who is 108 years old! Can you imagine? Or the birth of quintuplets — each one weighs as much as a young chicken! Just think of their mother: How will she feed them? Where will she buy so many diapers? What will she do if they all cry at once, if they all shit at once? Those are my headlines."

He continues. "Another time, all the morning papers came out with the wrong date. One paper had the 8th printed on it, another the 7th, and a third the 4th of the same month. That made my day:

I said in my programme: What happened to the editors? Did they drink too much last night?"

What else makes people angry? "One morning was bitterly cold. I said over the radio: don't get up this morning. It's terrible outside. Stay in bed, take the day off. Your boss is doing the same thing, so no one will even notice that you didn't come to work. Some people were outraged: Who the hell does he think he is, deciding on a holiday for the whole country?"

But after a few months Alex found that his attitude was becoming more acceptable, and today people take his banter for granted.

Alex's programme is all ad-libbed, spontaneous talk. Only the songs are planned in advance (not by himself, but by the night editor). For a programme like that you have to be aware of prevalent moods, feelings and attitudes, Alex tells me.

"I have to keep in touch with my listeners. I have to sense what is on the public's mind. What do people want to hear about? That's why it's so difficult to know sometimes whether or not I've said something idiotic."

One way of getting instant feedback is by watching the technician. He is the live audience. If the night technician who is at the end of his shift broods over the morning papers, Alex knows something is wrong. "It means I'm not in top form, what I say doesn't grab him. But if he lifts his sleepy eyes and smiles at me, I know I'm alright," says Alex.

As part of staying on top of things, Alex seems to have a clear opinion about anything I can toss at him.

In his lifetime he's run the gamut of political beliefs and returned to himself, to the individual, as the only criterion for anything.

I admire a picture of a beautiful woman in Alex's living room. "That's a Filipino First Lady Imelda Marcos. She gave me the picture as a gift. My head is still full of the Philippines. I met women there more liberated and independent than any Western woman. No one would try to pull the macho line on them."

That brings us to Israeli women. Alex believes discrimination against women is a political problem and should be solved politically.

"First and foremost the abortion matter. It's a crime, the way things are here. Don't ask: How can it happen in our progressive country? We are not progressive. Go to a rabbinical court and you'll see things you could only find in the dark Catholic villages in Italy. All this talk about abortion as murder is the worst kind of hypocrisy."

"If all the wives of MKs refused to go to bed with their husbands until the abortion law was passed, that might help. Unequal pay for equal work, that's another crime. Not at all in keeping with a country of culture, of theatre performances."

About men, Alex has clear views as well: "I think the men here are morons. A liberated woman is better for her man; a better for her children; most of all, better for herself. I don't know why the men can't see that."

What will Alex choose to do next? At the moment he seems taken up with his present role. It occupies him all day, every day. It keeps his antennae out and his sensibilities honed to a fine edge. Most important, it keeps him in touch with as many people as listen to him and, fortunately, it keeps us in touch with him. □

מקדא מן האל

Founding father...

YISSU HARIM SHALOM edited by Abraham Bartura. Jerusalem, Ruhin Mass. 158 pp. No price listed.

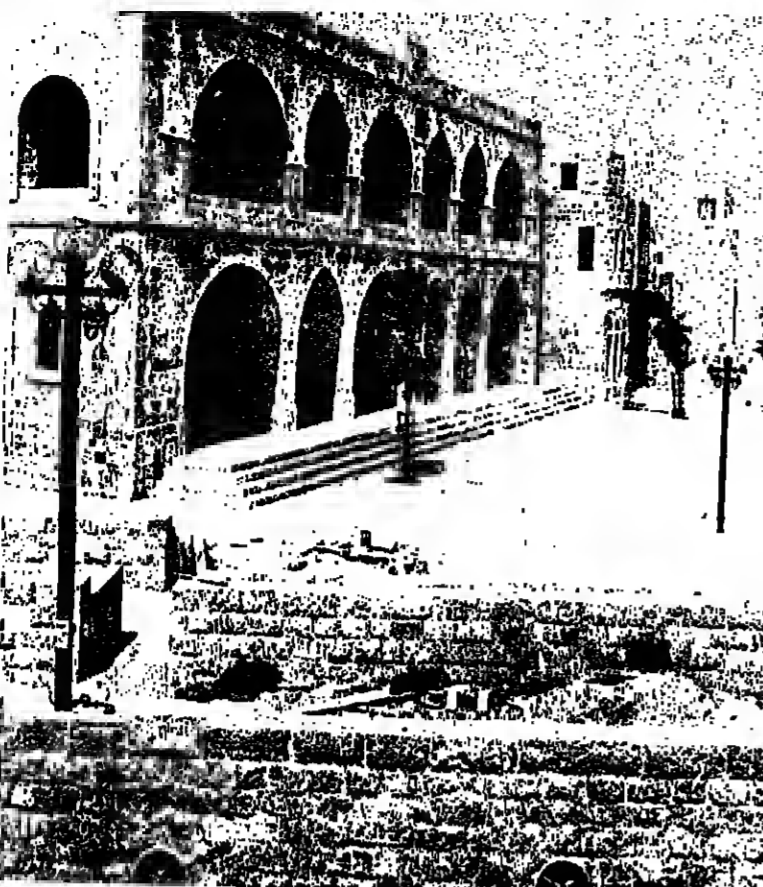
Moshe Kohn

"IT'S GOOD to live here. The main thing is to have the two 'G's': Gesundheit (health) and Geld (money)." So wrote Rivka Sila Bergmann from Jerusalem to her father, Mendel Rosenbaum, her mother, brothers and sisters in Zell, Bavaria, in August, 1835, about half a year after she, her husband, Rabbi Eliezer Bergmann, his mother, and their five young children arrived here to settle.

This passage appears in one of a collection of letters written, in Hebrew, by Eliezer and Rivka Bergmann to her family, and one from Mendel Rosenbaum to them. These, together with the fourth volume of Eliezer's unpublished diary, were found in an attic in the house of a descendant of Rosenbaum's in Würzburg in 1925. The letters are published in the book under review, whose editor is one of the many hundreds — "perhaps even thousands," he writes — of Israeli descendants of Eliezer and Rivka Bergmann. (The surname Bartura is a Hebraization of the German "Bergmann," which means "mountain man.") Eliezer had 13 children by his

two wives — he married Elisheva Ascher after Rivka died in 1844. What is remarkable about the number of Bergmann descendants is the fact that only two of these children, both borne by Rivka, lived long enough to have any offspring. From Yehuda, who died at 48, are descended the present-day Bergmanns, Barturas, Min-Hahars (also Hahars for "mountain men") and many others, including the Mintzbergs and Schlessingers. The other one, Binyamin, lived just long enough (he died at 18) to marry Miriam, a daughter of Rabbi Abdallah of Baghdad, and have a daughter by her, Rivka Sila Bachora, who became the matriarch of many Sephardi descendants bearing such distinguished names as Yehuda, Yehzekel, Hasan and Sasson, among others.

This is the second edition of the book under review. The letters it contains and the additional information provided by the author, on the basis of additional letters and documents found since the first edition appeared 10 years ago, tell the fascinating and often tragic story of Eliezer and Rivka Bergmann, their ally, and their life in Jerusalem. Among other things, we read of Eliezer's energetic activities, including trips abroad, to try and spur silva from Germany, to build "constructive" enterprises here for the absorption of that ally and to raise money for the latter. His main achievement, perhaps, was the founding of the Kolei Hod (the latter word is the Hebrew acronym of "Holland Ve-Deutschland," i.e., Holland and Germany), a Landsmannschaft of Western European Jews living in Jerusalem, over the bitter opposi-



tion of the established communal organizations in the Holy City. Kolei Hod went on to build the Estel Mahase quarter in the Old City — also known to oldtimers as "the Rothschild House" or, among Yiddish-speakers, as "der Dotscher Platz" — the German Plaza. (Bartura tells that story named after him in Jerusalem's Bayit Vagan quarter, where a number of his descendants live. In 1862, Eliezer Bergmann died during one of his trips abroad, in

Both faith and reason

DERECH EMUNA (Path of Faith) by Abraham Bibago. Edited by Chava Fraenkel-Goldschmidt. Jerusalem, Mosad Bialik. 307 pp. No price listed.

Geoffrey Wigoder

ABRAHAM BIBAGO was a Jewish thinker who lived in fifteenth-century Spain. Who forced to appear in a public disputation in Saragossa with a Christian theologian, he was asked whether he was a Jewish philosopher. He replied that he was an observant Jew who had studied philosophy, but he could not be called a philosopher. "Philosophy" was a dirty word to many medieval Jews, because it implied an attempt to reach knowledge through the rational process rather than through the traditions of faith. But placed in an alien world, they often had to face the challenges of both rationalism and of other faiths.

Bibago was well acquainted with the various threats to Jewish belief. In relating reason and faith, he often followed Maimonides, holding that a rationalist tradition had long existed in Judaism and could be traced back to the thinking of the rabbis.

There can be no contradiction between Jew qua Jew and Jew qua man. Man can reach truth through both reason and faith — but there is certain knowledge transmitted by faith which cannot be proved logically. The Jew qua man must use his brains; but qua Jew, he requires faith.

ONE OF BIBAGO's most original teachings was that the way truth is reached is not important; it is the result that counts. Bibago has been characterized as "a rational believer," but he insisted on the superiority of faith over rational enquiry; his Torah supplements reason when the latter is inadequate.

He puts a number of basic questions: Do all faiths lead to God? If not, which is the true one? Should a man subject to inquiry the faith in which he has been brought up?

Comparing Judaism with other faiths, Bibago stated that the nature of a religion is anchored in the character of its founder. Thus Islam is on the right track in its teachings (taken, he holds, from Judaism) but Mohammed was too much a man of the world — unlike Moses, who was without sin. Bibago rejected Christianity as contradicting common sense. Moreover Judaism is seen as superior to the other two because it was revealed in public (at Mount Sinai) and not to a private individual.

Bibago's main composition *Derech Emuna* was printed only once — in 1822. Subsequently Bibago was neglected and so this publication of selections from his book is long overdue and most welcome. It has been excellently edited by Chava Fraenkel-Goldschmidt and appears in the Dorot series of Jewish classics published by Mosad Bialik.

...and model shelter

YERUSHALAYIM B'ENEI RO'E'AH (Jerusalem in the eyes of her Beholders) by Avraham Bartura. Jerusalem, privately printed, 2nd edition. 188 pp. No price listed.

Leah Abramowitz

NOT EVERYONE's childhood home becomes the centre of national interest. Not everyone's neighbourhood undergoes such violent and tumultuous changes as Rothschild Plaza, the central area of the renovated Jewish Quarter, where the author grew up. When the project began 120 years ago as a sincere effort by European philanthropists and local residents for this project, pious supporters of Eretz Yisrael to solve the prime problem of housing for the Jewish population, in Jerusalem was a dingy and desolate place to live. As witnessed by Christian and Jewish 19th century visitors, whose testimonies are presented in the first section of the book, the Holy City gave few a positive or inspired impression. It was dirty, unhygienic, backward, Levantine and smelly. The Jews who flocked there in increasing numbers lived under terrible, crowded conditions.

Establishing an entire new housing area by and for Jews only became possible politically after 1860. The actual idea of constructing "shelters for destitute and deserving Torah scholars" was sponsored by the Holland-Deutschland Society, led by Akiva Lehrer, Rabbi Hildesheimer and the author's own ancestor, Eliezer Bergman. Men of vision and action, they succeeded in establishing a model neighborhood where worthy candidates lived in "roomy" two-room apartments, on a rotation basis for from two to seven years, rent-free.

Located at the southern extremity of the Jewish Quarter, the area was graced with trees and gardens, and was kept immaculately clean, thanks to neighbourhood ordinances, several water cisterns, a synagogue and Beit Midrash, and a hostel for Jewish pilgrims. The modern concept of absorption centers had its forerunner in these apartments.

BECAUSE it was a Jewish venture, disputes and denunciations surrounded it throughout its history. At first the central European body which collected alms for Eretz Yisrael objected to separate campaign conducted by European philanthropists and local residents for this project. Later there were complaints that distribution favoured German, Dutch and Hungarian families, in Jerusalem was a dingy and desolate place to live. As witnessed by Christian and Jewish 19th century visitors, whose testimonies are presented in the first section of the book, the Holy City gave few a positive or inspired impression. It was dirty, unhygienic, backward, Levantine and smelly. The Jews who flocked there in increasing numbers lived under terrible, crowded conditions.

Even now that the houses have been beautifully restored, the author himself complains: "Why City gave few a positive or inspired impression. It was dirty, unhygienic, backward, Levantine and smelly. The Jews who flocked there in increasing numbers lived under terrible, crowded conditions." — as if they wanted to live there when renovation began in 1968-9. □

Esther/Karen Gershon

I All the girls wanted to be the queen; Haman was Hitler when I was young; but imagine the upstairs orphan in the marvellous palace of Shushan daring to seek out the king.

II I'm not alone, she thought, walking alone, the corridors like harp-strings to her feet, and saw the mirrors multiply pogroms. Oh God who raised me put me down, she prayed, make me suffer but don't make me speak, and saw events fall out of memory — the Jews enslaved, Jerusalem destroyed — and found an ally in the words to say.

III Like me, when she was a child and was hungry and was cold and the world about her lay alien with hostility, she must have heard her elders pray, return us to Jerusalem, and seen through green and dancing hills the dawning of the citadel.

IV Dressed as the queen and still a frightened child, God's gamble on compassion between men — I pity God, she thought, for needing me — she grew like fire as she hurried on, her people's fate like brambles to her feet. Oh choose me wisely for their sake, she prayed, seeing the millions slaughtered through the ages, and make me equal to the world you made: a girl you could have passed by in the street, who squered her shoulders as she hurried on, all future acts of courage in her wake.

FOR THE last month or so, bookshelves have been surprised by the demand for *British Tits* by Christopher Perrins. They knew something that the customers didn't; the author teaches at Oxford's Institute of Ornithology and the book gives more information about birds belonging to the *Paridae* family than anyone could possibly want to know.

The trade press was equally surprised by the runaway success of another book *Forty Years of Murder: An Autobiography* by Professor Keith Simpson, the Home Office pathologist, but this is far easier to understand. The British have a soft spot for their murderers, their hangmen and their pathologists, an attitude which has practically made folk heroes of great poisoners like Crippen or Palmer. Harrap have always shown a respectful and respectful attitude to this trait in the national character — they were the publishers of the official biography of Sir Bernard Spilsbury, the most feared pathologist of the century, and *Motley Murder*, the autobiography of the noted Scots pathologist Sir Sydney Smith.

I am grateful to Harrap for completing the trilogy.

ICAN RECALL reading *Evidence for the Crown*, by Simpson's secretary Motley Lefebure, a few years ago and being impressed by her description of his distressing habit of eating his sandwiches off the dissecting table during a break in a lengthy post mortem.

You may well ask what could persuade any young doctor to take up the study of "the deceased, mutilated, sometimes even dismembered dead, whose bodies come to light at such odd hours and in such queer places," Professor Simpson remarks.

The reason is simple: he finds it much more interesting than listening to "Dootor, little Willie's been sick again." Anyway, the smell is "no worse than the unwashed," he says and immediately launches with typical enthusiasm into a rather indifferent verse by John Wesley: *Ah, lovely appearance of Death, What slight upon earth is so fair? Not all the gay pageants that can with a dead body compare.*

The Professor finds humour in the most unlikely situations and tells, with obvious relish, how he once took the head of a murdered girl home in a cardboard box for further study. He was fiddling with his keys outside the front door in the early hours of the morning when a suspicious constable asked very politely to be shown "what he had in the parcel." Simpson obligingly opened the box for him.

"Good God," he muttered, clutching his face. "Good God!"

ANYONE FAMILIAR with the difficulties encountered by Israelis trying to gain places at our medical schools will be interested in Keith Simpson's account of how he got a place at Guy's in 1924.

"I wish to enroll," he told Mr. Croucher, the clerk. "Do you have the money for the fees?" asked Croucher courteously. "He had — and Croucher enrolled him on the spot. Simpson stayed on to teach, and eventually became the first Professor of Forensic Medicine at London University, the author of a standard textbook on the subject and editor of the bible of the profession, *Taylor's Medical Jurisprudence*.

Fruit pie, anyone?



FORTY YEARS OF MURDER: An Autobiography by Professor Keith Simpson. London, Harrap, 328 pp. £8.95.

CRIME DOCTOR by John D. McCullum. Vancouver, Writing Works/Soules. 282 pp. \$9.95.

UNDER THE WIGS by Sydney Aylett. London, Eyre Methuen. 160 pp. £8.50.

Alex Berlyne

AT TIMES he can be quite critical of his eminent colleagues in the field, reserving a few extra barbs for the late Sir Bernard Spilsbury, who frequently intimidated judges, juries and counsel. J.D. Cassels, Q.C., was one of the few who stood up to him, saying "It will be a sorry day for the administration of justice in this land if we are to be thrust into such a position that, because Sir Bernard Spilsbury expressed an opinion, it is of such weight that it is impossible to question it." It was, as Cassels remarked, an unhealthy state of affairs. In fact, in the Merritt case at Edinburgh, counsel was so unnerved that he addressed the great man as "Saint Bernard."

Simpson, however, seems to have been on unusually warm terms with one competitor, the Surrey pathologist Eric Gardner, who used to dine with him (together with two other well-known pathologists, Francis Camps and Donald Teare) at L'Etails restaurant in Charlotte Street. During the meal, Gardner would frequently produce his last "horrible specimen or a few skeletal remains from his coat pocket rather, remarks Simpson, "as L'Etails might produce the *plat du jour*."

On one occasion, to establish whether a death could possibly have been suicide, Gardner and Simpson retired to the gent's toilets and set about strangling each other so that, years later, Simpson was able to assert during a radio interview that strangling was "not very painful."

The book provides a welcome contrast to the sort of detection we are served on TV. In the account of the 1964 murder of George Newbery, a Southampton taxi-driver, which was solved by Chief Superintendent Walter Jones of the Hampshire CID, in 12 years on

Simpson probed about in the gravel where the sludge had been tipped and picked out a stone with polished facets. "A lucky find," a police officer commented when laboratory tests confirmed that it was a human gallstone.

"I was looking for it," the pathologist answered. He knew that Mrs. Durand Deacon had suffered from gallstones and that they are covered in acid resistant fat. This is the measure of the man. And Simpson is very sound on maggots.

JACK KLUGMAN, in TV's *Quincy MD*, introduced us to the American equivalent of Professor Simpson. John D. McCullum's *Crime Doctor* deals with a toned-down, real-life Medical Examiner, Dr. Charles P. Larson, of Tacoma, Washington, who is eminent enough in his profession to have been elected as the first president of the International Society of Forensic Pathology in Brussels in 1967.

During a stopover in London on the way back home from Brussels, Dr. Larson created something of a sensation when he was shown over Scotland Yard's crime laboratory and stated that he was "absolutely amazed to see how outdated the Yard's scientific equipment is."

Larson was almost certainly put up to this by his old colleague, Dr. Francis Camps, the Home Office pathologist, but nevertheless the charges were well-founded and on Dr. Larson's next visit it was more than mere coincidence that the lab sparked with new equipment.

AT THE END OF WWII, Dr. Larson was ordered to carry out autopsies on a number of unburied dead at Dachau. He reported that the entire living prison population of this and other camps had been liquidated in one brief quarter of an hour prior to the arrival of the Allied armies.

"The evidence of Teutonic brutality was appalling," Larson recalls. "Outside the crematorium discarded clothing covered an area of 2,500 square feet at least eight to ten feet high."

So much for the current "myth of the six million." Dr. Larson has been in his grisly business for more than 40 years but he keeps abreast of his subject. I learned for the first time for instance, that the old methods of determining the time of death (body temperature and the degree of rigor mortis) have long been superseded by a number of other tests, including chemical analysis of the aqueous humour.

That's literally one in the eye for Haroule Poirot. Tacoma's Crime Doctor knows how to handle himself in court after all those years of appearing as an expert witness and his style is reminiscent of the great English advocate, F.E. Smith, even though he belongs firmly in the other camp.

In a case at Tacoma, counsel for the defence once suggested that Dr. Larson was merely a medical mercenary: "I mean, you lean over backwards, and you try to find all the facts that will help the side that is employing you, isn't that true, Dr. Larson?" "Sir," Larson answered calmly, "I'm afraid you're confusing my profession with your profession."

SYDNEY AYLETT entered the Temple as a junior barrister's clerk at the age of 15 during the First World War and he was paid

the magnificent sum of seven shillings per week. Within a few years he had worked his way up to the position of kingmaker — chief clerk of the set of chambers he worked in. He chose the barristers who joined the chambers and he directed their careers by attracting and selecting briefs and negotiating their fees. In *Under the Wigs*, he provides affectionate portraits, warts and all, of the distinguished advocates with whom he worked — including Lord Robert Cecil, Thobald Mathew and Quintin Hogg, as well as others like F.E. Smith, Norman Birkett and Patrick Hastings.

There are many "Upstairs" accounts of the great advocates' lives. This is the first "Downstairs" version and it tells with quiet good humour of a forensic sphere which is far removed from the city morgue. A useful account of the rearrangement of British courts is given.

The work of the old Probats, Divorce and Admiralty — more familiarly known as "Wills, Wives and Wracks" — has been redistributed. Admiralty work now goes to the Queen's Bench Division, most Probats work to the Chancery Division, and the Divorce Division has now been renamed the Family Division. The Assize Courts, too, have changed their name and are now called up to this by his old colleague, Dr. Francis Camps, the Home Office pathologist, but nevertheless the charges were well-founded and on Dr. Larson's next visit it was more than mere coincidence that the lab sparked with new equipment.

One sentence crystallizes the gentlemanly atmosphere of chambers. Sydney Aylett says that after 58 years in the legal profession he couldn't believe it when Europa drifted into World War II:

"I was confident, even up till the last minute that it would be settled out of court." □

Jam jar

DIARY OF A SOMEBODY by Christopher Matthew, illustrated by Peter Brookes. London, Hutchinson. 135 pp. £3.95.

FOR THOSE content with the flailing smile or inward grin, in other words, the more decorous aspects of English humour, this book is just the thing. Modelled on George and Weedon Grossmith's 19th century classic *The Diary of a Nobody*, it is the meticulous, often heart-rending account of a pure, idealistic and virginal young executive's upward struggle to better things. There is no end to the hurdles he must surmount or the crosses he must bear:

"Fri., Nov. 4th. This business of the specimen has been on my mind for some time now. I wonder if hospitals have any idea of the problems and worries they create for people when they make requests of this sort? In the end, called round at Fortnum and Mason during the lunch-hour and asked for the smallest pot of jam they had. 'What sort did you have in mind, sir?' asked the assistant. I told him the actual jam was immaterial: it was the jar I was interested in. Finally after a certain amount of misunderstanding all round, we settled for a small pot of damson, one of the few jams I have never really cared for."

First World War and he was paid
Aiva Even-Paz

הכרזה של האכל

Anyone seen the sheet music for "Star spangled banner"?



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Domestic sterility

THESE THREE novels have all been brought out in paperback to capitalise on the success their authors have achieved on television or in the cinema: Andrea Newman with dramatisation of her *A Bouquet of Barbed Wire* and its sequel for London Weekend Television, and Anthony Burgess, of course, for the film version of *Clockwork Orange*.

In the mid-1960s, when *Mirage* and *The Cage* first appeared, Newman was a divorced woman writing bitterly about marriage, and these two novels are almost unreluctantly depressing. Newman seems to be aiming for just that effect: not only to describe depression, but to impart it.

The title of *The Cage* is a metaphor for the dismal marriage in which Val, the main character, is trapped. She lets herself be talked into it when she finds herself pregnant by a man she doesn't love. Nor does she want the baby, but in 1965 abortion wasn't a legal alternative in England. There is absolutely nothing pleasant in this novel; the only solution Newman allows her heroine is empty, cowardly, and irresponsibly to walk out on the husband she doesn't love and the baby she didn't want. But the same lack of independence that trapped Val in the first place keeps her in the cage. At the novel's end she is still there, still dreaming of running away.

AT FIRST, *Mirage* seems to paint a less gloomy portrait of marriage. There have been, after all, good years for Jar and Dino; but by relating these in flashbacks, Newman manages to give them a flavour of temporary delusion, rather than true happiness. Dino, it seems, is incapable of fidelity, and Jane finally

THE CAGE by Andrea Newman. Penguin. 207pp. 85p.

MIRAGE by Andrea Newman. Penguin. 236pp. 90p.

THE CLOCKWORK TESTAMENT by Anthony Burgess. Penguin. 123 pp. 75 p.

David Mesher



leaves him. Her independence is short-lived, however. Little more than a year after their divorce, with Dino remarried, Jane can endure her loneliness no longer, and she becomes her ex-husband's clinging mistress.

Though men, parents, and society in general are all partially at fault, and women are not absolved of responsibility for their predicament, Newman is really attacking marriage as an institution, and the role of women in and out of it. Val and Jane share a reluctance to become mothers — the role that is clearly expected of them by others — because of the inhibiting effect this might have on their personal development and freedom. But they have few options anyway, as Jane's futile experience of independence and

Val's equally vain attempt at self-education show.

Newman thus presents men as insensitive, society as indifferent, and women as weak and dependent, without presenting any hopes or alternatives; in other words, she is merely bewailing human nature. The stories are uneventful, almost entirely told in bleak dialogue that reinforces the despair.

BY CONTRAST, *The Clockwork Testament* is quite an enjoyable novel, but not for the reasons Penguin wants you to buy it. The subtitle is *Or, Enderby's End*, though you won't find it on the paperback's cover because it might tell you that this novel is related less to *Clockwork Orange* than to another piece of fiction by Anthony Burgess, *Enderby*.

Enderby, the main character, is a little-known poet who has achieved a degree of notoriety by originating the idea of making a film based on Gerard Manley Hopkins' *The Wreck of the Deutschland*. But the film-makers have turned Hopkins' nineteenth century religious poem into sex-and-violence nonsense complete with Nazis and violated nuns.

On the strength of his new fame, Enderby is invited to lecture for a year at a university in New York City, and the Englishman's view of America, which provides much of the early humour of the novel, is something like Evelyn Waugh updated. Enderby's New York is filled with violence, fast-foods, decadence, insanity, and uncivilized Americans of every colour and sex. And his defence of violence in art, on a television talk-show, probably reflects something of Burgess' own experiences with "concerned" reaction to his *Clockwork Orange*. *The Clockwork Testament* is in no way as good as that earlier novel, but in its own way Enderby's end is very entertaining. □

Academic onanism

THE TOPIC of my thesis at Columbia University was the reconstruction of the proto-Akkadian, third-person, independent, personal pronouns as the basis for a general theory on the nature of the semantics and morphology of proto-Akkadian pronouns, with various implications for the pronoun syntax of the Semitic languages. And here, before me, was a book whose main characters were professors of pre-Akkadian, studying the "pre-Akkadian premythological Ritual Go-Go Dance," and the members of the pre-Akkadian Expedition.

How could I resist what seemed the ultimate satire of my field? After all, had I not dedicated my very serious thesis with the line, scribbled to Monty Python, "My name is written *Luxury Yacht*, out it pronounced Throat-warbler Mangrove?"

Violent University is the story of university rector Unnamed Unnamed, his wife Spouse, and his brilliant children Edgar, Ellen and Poe, who are confronted with the task of solving a series of murders among the members of the pre-Akkadian Expedition. One after another, the victims are snatched by the murderer's ELECT (Experimental Laser Elective Coronary Thrombolysis). Who, among the exotically named faculty, is the villain? And while willing to wade through de Vries' pieces of all but the most im-

gnative of such names as ornery attempts at cheap shots, which detract from his work. De Vries, however, is a master of the overused gng, the anaemic pun and the trite, "plithy" remark. His quips are of the sort professors often use to pepper otherwise boring lectures; the sort students write in their notebook margins and trade at departmental parties.

Worse still, de Vries' infertile style produces such descriptive gems as: "female cobra," "female scorpion," "female box constrictor," "female octopus," "female tarantula," and similar adjectives to describe the "repilian cold-bloodedness" of Eletra Gilgamesh, wife of "that soft premythological sissy," Akkadio Gilgamesh. This profound creativity is further manifested by the use of the term *rectorial* by some twenty-one times and by a folk etymology of the "a" in *aphrodisiac* which leads me to suspect that, at most, what Dr. de Vries knows of Jakob Ludwig Grimm is that he had something to do with fairy tales.

"Obliged to enrich mankind by telling of the workings of an institution to which society entrusts its promising youngsters," Andre de Vries sets before us an unforgivable oblation to vanity. To anyone familiar with university life, this event reported in this tale are merely pale reflections of academic reality. This epitaph provided in the book's epilogue might have been funny, were it not so pathetic. □

READING *Violent University*, one senses that Dr. de Vries, having coined a few comic epithets, let his mind run wild with this display of academic onanism and, in the aftermath, considered the possibility of deprecating the names with an incidental plot as a vehicle for their delivery. True, an author occasionally develops a cute, descriptive character-name, but any responsible author disposes of all but the most im-

VIOLENT UNIVERSITY by Andre de Vries. New York, Vantage. 176 pp. \$8.95

Paul S. Sharon

literary cesspool to find out? Dr. de Vries provides a "list of personalities" to aid the unfortunate reader. Here is a sampling thereof: Job Bias, Professor of Sociology; Vac Cino, Professor of Preventive Medicine; Sumerio Enkidu, Associate Professor of Premythological Comparison; Cash Flow, Financial Officer; Mortimer Post, Professor of Pathology; Ox Ygen, Professor of Ventilatory Diseases.

These are a few of the 68 similarly-named characters crammed into the 178-page story. Certainly this epidemic of names is in itself a small miracle, second only to Balsao's achievement of including over 2,000 characters in *La Comedie Humaine*.

Potter

BEYOND EAST AND WEST: Memoirs, Portraits, Essays by Bernard Leach. Illustrated. London, Faber. 320 pp. £8.25.

Meir Ronnen

WHEN I landed in Japan with the Allied Occupation Forces, I noticed that two types of civilians followed in our wake: American businessmen and potters from all over the world. The Japanese not only have millennia of tradition in pottery, but in making excellent wood-fired kilns which, in the earlier part of this century, attracted in a number of Western potters interested in their techniques. Japan is still a major potting centre today and the Bezalet Academy's Professor Geula Ogen is currently ending a six-month study tour there.

Bernard Leach, the world-famous potter of St. Ives, Cornwall, owes his extraordinary career to a Japanese fairground potter. Leach studied at the Slade under the formidable Henry Tonks but was pushed into pottery in a Lombard St. bank when his father died. Born in Hong Kong, Leach was drawn to the East like a magnet. Reading Lafcadio Hearn, he fled the bank for Japan in 1909, stayed 11 years in the Far East, and has been travelling back and forth ever since. He is as famous in Japan as he is in Europe and America; and his work has achieved a synthesis of European forms and Eastern decoration. His wash illustrations to this travelogue-cum-autobiography would not embarrass the Japanese landscape masters.

A lepered Roman Catholic with little interest in Christianity, Leach was open to all religions, particularly that of the Bahai, introduced to him by his close friend, the important American (and once Jewish) abstractionist Mark Tobey. Leach even came to Haifa to visit the Bahai Temple in 1934. He was also sympathetic to Shinto and Buddhism and had no difficulty immersing himself in Japanese culture, without, evidently, in any way sacrificing his extreme Englishness. He was simply devoted to the brotherhood of men and art: "All my life I have been a courier between East and West."

This marvellously entertaining book is about his travels, his observations, and above all, about pottery, kilns and techniques. But the book is not; Leach has described his technical discoveries elsewhere. My only regret is that the author is so reticent about his personal life, which was inextricably interwoven with both his art and his tireless lecturing throughout the world. Leach married a cousin against the wishes of his family when he was 22; two of his sons became potters. After six children he married his secretary, when he was in his fifties. Then, at the age of 66, he married a lively young potter from Texas who is now the head of his pottery works at St. Ives. The tall, thin dynamo Leach with the large mustaches must have had a striking effect on the intelligent young women who were selected for training at about that time.

Now 90 and covered with international honours, Leach can no longer see to work. But his book radiates a joy in living through do-

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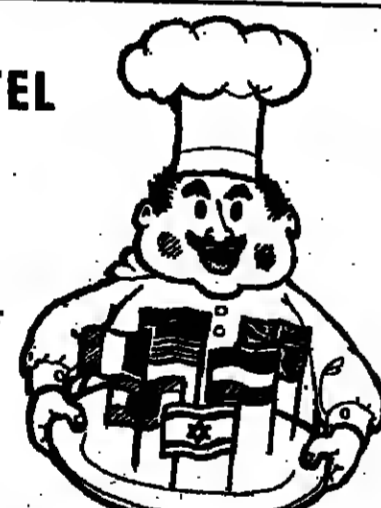
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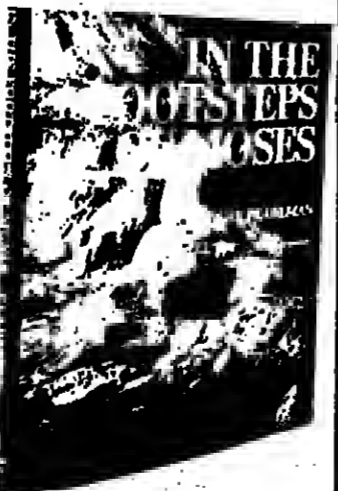
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Hunters hunted
 COLLINS

GENOCIDE IN PARAGUAY
 edited by Richard Arens with an epilogue by Elie Wiesel. Philadelphia, Temple University, 171 pp. \$9.50.

D. Buki

GENOCIDE IS A phenomenon of our century, a consequence of the industrial revolution and imperialism.

It is also the ultimate end final expression of racial hatred, both pointed and massive. And the state or government that supports it as a policy must exert itself tremendously in terms of organization and propaganda. This is also true for states that claim genocide is occurring inside their boundaries without sanction and approval.

The Jews, the Armenians and the American Indians are the classic examples of nations subjected to planned extermination. Now Richard Arens of Temple University Law School has edited a book, adding the Aché Indians of Paraguay to the list.

ARENS is an expert in criminal law and international human rights. The seven articles in his book were written by journalists, anthropologists and lawyers. And Elie Wiesel contributed a short epilogue, titled "Now We Know," reminding us that Paraguay is the land of Mengele and other Nazi war criminals who are now practicing their trade on the natives. Hunters and gatherers, the Aché today number only about 1,000. The two pages of photos in this book suggest why they are so few, what is going on in Paraguay, and one frighteningly like other photographs in the Nazi archive we have all seen.

ACCORDING to the anthropologist and researcher who contributed their testimony, the Aché are driven from camp to camp, imprisoned, and hunted down if they escape. Aché reservations are a source of extremely cheap labour for plantation owners, and the land itself is often expropriated, either as farm land or as exploration areas for small petroleum companies, subsidiaries of the giants in the U.S. and Canada.

The situation in Paraguay was only exposed a short time ago. The government is corrupt, many of its officials die and hate the Aché, missionaries find them useful and lucrative, and Jewish manhunters, becoming the most skillful hunters themselves.

Arens offers an overview of the world's chaotic legal institutions explaining why the Genocide Convention adopted by the United Nations is not able to protect the Aché who will soon join the destroyed Jews, Christians, Armenians and other American Indians.

But Paraguay's government protects the engineers of the Jewish, and now the Aché, genocide. It seems that our lessons will never be learned.

It behooves us all to read this book. The Aché is a natural poet, and we might all at least hear the song of his death.

THE JERUSALEM POST
30 YEARS AGO

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

EDITORIAL
 Monday, March 7, 1979
 Adar 5, 5769, Jumaad Awwal 5, 1988

U.J.A.

THE recurrent crisis that has surrounded the resignation and final reinstatement of Mr. Henry Montor, and the resignation from the Jewish Agency Executive of Dr. Hillel Silver and Dr. E. Neumann may, in the last resort, be traced back to an anomaly in the administration of American Zionist funds. These funds, by far the bulk of the total Zionist development funds available, had become increasingly concentrated in the hands of small groups of representatives — under the direct authority of Dr. Silver and Dr. Neumann — of the Zionist Organization of America itself, which is only a very small body compared with the total of American Jews who have made it almost their life's aim to collect those funds. Why American Jewry, as it veered towards Zionism in the last decade, should have heeded itself almost exclusively with fund-raising and failed to join the political Zionist Organization in large numbers is a question that can be answered only by an analysis of the structure of social life in contemporary America, where fund-raising has become a major cultural activity. The result has been a growing rift between the Z.O.A. leaders and the United Jewish Appeal, the large roof organization of the welfare funds, and its Executive Director, Mr. Henry Montor, who did not see eye to eye with the Z.O.A. and challenged its allocation of the funds. Dr. Silver has now protested against the unwarranted intervention of the Jewish Agency in the internal affairs of... a time-honoured American fund such as the U.P.A., and his resignation was the result of this Jewish Agency intervention to secure the return of Mr. Montor to the U.J.A., to ensure its smooth functioning, and the exertion of sufficient pressure on the U.P.A. itself to cause it to accept this ruling.

Both Lebanon and Transjordan had delegations negotiating with the Israelis at Rhodes throughout the second week of March. At the beginning of the week, the Transjordanian representatives were said to be "cold" and "aloof," but, within a few days, the thermometer rose, and the atmosphere was described as "very cordial." The Syrian Premier, Khalid el Asad, notified Dr. Ralph Bunche that his country was considering sending delegates to the island, but Iraq insisted it was not interested in peace talks. Jerusalem, March 6-12, 1949.

The Jerusalem Post was called the Palestine Post until 12 April, 1968.

THE PALESTINE POST



Gershon Agronsky (later Agron). Photo: Rubinger

Israel approved as U.N. member

LAKE SUCCESS, Saturday, March 5 (Reuters). — The Security Council last night approved Israel's application for U.N. membership by nine votes to one, with Britain abstaining. Egypt was the only member to vote against.

The Chairman, Dr. Alberto Inonoo Alvarez, of Cuba, announced that as Britain's abstention did not automatically constitute a veto, the application would be recommended. It will now be sent to the General Assembly for approval.

Mr. Jacob Malik (Soviet Union) supporting Israel's application, claimed that the Palestine problem could have been solved long ago had it not been for the influence of "aggression" and "oil monopolies who tried to get Palestine for their selfish interests."

Sir Terrence Shone (Great Britain), told the Council that he would abstain from voting. He said that although he was satisfied with the improvement to the Palestine situation, he wanted international clarity her stand on the international status of Jerusalem and the question of Arab refugees. The Security Council's overwhelming approval of Israel's admission to the U.N. constitutes "international recognition of Israel as a peace-loving state," Mr. Aubrey Eban, Israel delegate to the U.N., told a press conference last night, just before appearing in a television interview.

Commenting on the British interest in Jerusalem, Mr. Eban contrasted life in Jerusalem today with that a year ago when war and famine ravaged the city while it was under British rule.

"The British now show a sensational interest in the adherence to the U.N. resolutions, but how did they respond to the November 29 resolution?" Mr. Eban asked.

Commenting on the British abstention during the vote in the Security Council, Mr. Gershon Agronsky, Editor of *The Palestine Post*, said, "If the British sit on the fence long enough, iron will enter their souls."

B-G's peace plan

TEL AVIV, Tuesday, March 6. — A 10-point Government programme featuring a four-year development and absorption plan aimed at doubling the country's population was presented to the Knesset yesterday in its new building, the former Kessom cinema, by the Prime Minister, Mr. David Ben Gurion, when he announced the formation of a Cabinet of 12 members representing four parties.

Mr. Ben Gurion showed no traces of his recent illness when he took his place directly below the Speaker's table to read his prepared address. He spoke in a clear, high voice.

"It may be that we are in transition from a grand period marked by military and political triumph to a humdrum period," declared the Prime Minister in introducing his programme of building, agricultural and industrial development, maintenance of health and education services, social insurance, developing land, sea and air communications and the absorption of immigrants.

He warned that these tasks might be more prolonged and in many respects more difficult than the war. Immigration was the foremost task, he said.

A long, stubborn and sustained effort was needed, he said, to achieve the difficult task of maintaining decent living and cultural standards and at the same time to fight the rising cost of living. This required a planned economy.

Mr. Ben Gurion said that "realists" might regard the programme as incapable of achievement. "But we have no alternative," he said. "It is a dictate of our destiny."

The Prime Minister concluded: "We have something on which we can rely." He mentioned the wealth of Jewish creativeness and Jews' universal love for Israel; the constructive pioneering spirit of the youth here and abroad; and science and technology.

The Rhodes men

By RUTH CALE

A WEEK after their arrival, the new members of the Israeli delegation to the Rhodes armistice talks with Trans-Jordan seem to have settled down and adjusted themselves — or rather resigned themselves — to the routine of the Hotel des Roses.

Life is different here from that of Israel: work begins late in the morning, after 10, and people don't usually go to bed till very late. One of the reasons for this custom is the fact that Dr. Bunche is a night worker, often holding conferences till well after midnight.

With the negotiations not yet in full swing, the military members of the delegation spend much of their time walking or bicycling — Colonel Dayan has started the practice of going for a two-hour walk before breakfast. The delegates play pingpong, billiards and chess, read and listen to the wireless.

The novelty of the comfort and elaborate food of the hotel wears off quickly, and most members of the Israeli delegation would rather be back home despite more work there and fewer luxuries.

Twenty-seven-year-old "Fati" Harkabi, a "sabro" and graduate of the Hebrew University (Philosophy and Arabic) joined the Jewish forces when fighting began after the UN Partition decision and is now attached to General Headquarters as Colonel Yadin's personal assistant.


Colonel Dan Loehner, an old-time Palmachnik, commanded the Haganah forces at Mishmar Ha'Ezra which sent Kaukji's "liberators" running back into the "Triangle."

The youngest member of the delegation is 25-year-old Major Shaul Ramati. (All members of the delegation mentioned went on to become distinguished public servants of Israel.)

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Daumier still up to date

Meir Ronnen

THE CENTENARY of the death of Honoré Daumier (1808-79) is being marked in Jerusalem by a show of his satirical lithographs in the collection of the Israel Museum. It is nothing if not remarkable that his work still seems to be of universal significance; and that it deals with attitudes and problems that seem absolutely contemporary. Daumier, born into a poor family, had a deep concern for the rights of every man to be a free individual. His bitterest attacks were launched on the ineptness of the legal establishment and the bourgeoisie; and the views of the hard, whether aristocratic or petit-bourgeois. He mocked their ignorance and their ambitions and their indifference to the poor. He once went to jail for portraying King Louis Philippe as Gergantua.

But Daumier wasn't always on the side of the angels. He was ambivalent about modern art, though he was a fine painter of then-modernist tendencies; and he was a naive chauvinist whose women's lib was concerned.

Daumier's painting and sculpture was virtually expressionist though it predated that movement by half a century. But he won immortality as a cartoonist.

Daumier began working for *La Caricature* in his early twenties. It was suppressed two years later and then revived as the famous *Le Charivari*, to which he contributed for nearly 30 years. Most of the 40 works in this show are from *Le Charivari*. Daumier published over 4,000 such lithographs, usually dashing off even complicated crowd scenes directly on the stone. He would have published more, had there been more lengthy periods of freedom of the press.

The captions to Daumier's cartoons were re-written by professionals, but his faces speak for themselves. While he had no compunction about contrasting obvious extremes (rich-poor, fat-skinny, etc.), his mastery of caricature and depiction of character have never been bettered.

Daumier has no modern counterpart, no master draughtsman who engages in both political and social satire. But I think that Daumier would enjoy the social satire of the cartoonists of *The New Yorker* and in particular the work of that latter-day master, Charlie Saxon, whose speciality is puncturing America's nouveau riche.

Daumier's eyes rarely roved abroad, but his rendering of the American ambassador in Peking, made 120 years ago, seems to sum up the plight of so many American ambassadors today. So do his comments on European unity and disarmament. Associate Curator Ruth Apter aptly entitled this show "Nothing New Under The Sun," and accompanied it with helpful observations on the background. (Library Foyer, Israel Museum.) □



(Above) *The American envoy obtaining an audience with the Chinese Emperor* (Le Charivari, 1859).



(Left, above) "I is I who will be sorry about that style... these beautiful ladies do more than half my work every day!" (Le Charivari, 1857). Today's styles are often a nuisance too, but few resist them. Remember all those middle-aged ladies in mini-skirts?

(Left, below) "You, they want to rob this orphan, whom I do not consider young since he is 57 years old, but he is still no less an orphan... I always advise myself that justice has her eyes open..." (Le Charivari, 1848).

(Below) "Classical amateur more or less convinced that art is lost in France." On Sundays when admitted to the Salon was free, thousands of Parisians would come to express their shock. Daumier mocked his contemporaries for their ignorance of modern art. At the same time, his own attitude towards the "avant-garde" of his day remained ambiguous if not downright negative. (Le Charivari, 1868).



Dalja Meeri: sculptures in basalt, straw, wood and iron bolts (Jerusalem Artists House).

Invented relics

Meir Ronnen

DALJA MEERI is a gifted young artist who manages to invent nearly all her new sculptures with a sense of real presence.

Most of them are rocks that seem so much weathered as carved, some encompassing nests of straw. They look, honestly, like ancient Hindu murtis or primitive troughs or abandoned tombs, their fissures filled with plantings by birds or the wind. Several are over-entitled and over-worked, but a number are extraordinarily convincing.

Then there are pieces made of roughly hewn basalt lying in huge balled joints, resembling nothing you have ever seen but reminiscent of gigantic agricultural implements long abandoned.

Nearly all the forms and combinations in the show are inventive. A play on the show are the unyielding floor of a gallery. Photographs reveal that they look ever more convincing in the wheat-fields where they belong. Should be seen. (Jerusalem Artists House), Till March 28.

LARRY ABRAMSON, a gifted young graphic artist and printer, shows six variations on a black square, or rather on the six of them. The squares are painted plywood, while the additional are various configurations of a multiplicity of tiny squares of white paper treated or drawn on with charcoal.

The bottom of the black square is always at eye level and there is an occasional quite arbitrary point of departure, like beginning a paper edge to the square at the artist's full arm's height. In another work the entire edge is made three-dimensional. These works are not only minimalist,

but slight. It takes but a moment to get their point and perceive the textural contrasts.

Most of them look like excursions. One contains a collage of concentric squares, the smallest one multi-dimensional, but it invites an inevitable unhappy comparison with Albers, even if the premise is entirely different.

None of the variations are as intriguing as an Abramson colour print in foil. In which a small collaged square the same colour as its larger background is held in off-centre displacement by a weighted dash of yellow. (Gallery Gimel, Shomron 17, J'lem), Till March 24.

"NAIVES" is the title of a four-artist show, but only two really qualify for the title. First comes the late MOSHE ELNATAN, the original "King of Felicité," who 30 years ago decorated his entire next to Jerusalem's Eden Cinema with his views of Jerusalem and the Apennines. His best oils here are views of the Old City. ALTARETZ is also a genuine native; but the force is not with him; his generally over-painted scenes are mild and reviewed when recently an view at this venue.

But LIRA HAYERUSHALMIT and ELIAHU BIDI, while both self-taught and of limited powers, are not irrelevant. BIDI's biblical subjects and treatments are all taken from medieval Christian paintings and illuminations, while Lira Hayerushalmit seems to be making a deliberate bid to take up the mantle of the now-retired Shalom of Safed; she combines his sub-titling with decorative and over-pretty biblical conceptions, pencilling in lengthy texts in the manner of Hebrew amulets.

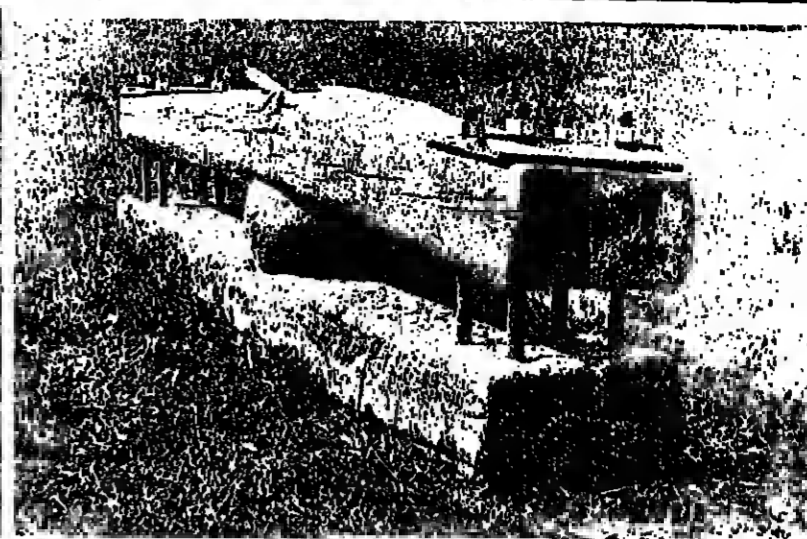
This gallery has also published screenprints of her work; they add to an impression of opportunist commercialization. (Engel Gallery, Khutsot Hayotzer), Till March 20.

ISIDOR ASCHHEIM, a much-loved and widely respected Bezalet teacher who died just over a decade ago, was one of a number of refugees from Germany who found a home at the school in the thirties and forties.

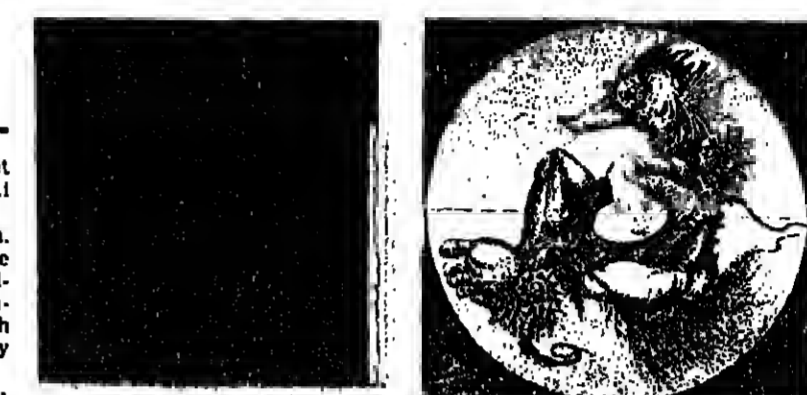
This show of his oils, watercolours and drawings recalls both his strengths and weaknesses. The oils here are oil poor in conception, colour, path and drawing; while several of the watercolours, notably of some boats and a mountain village (both very German) are quite superb. There is also a solidly convincing brush drawing of a kneeling nude, very Rembrandteque in pose. (Arta Gallery, 4 Akiva, J'lem), Till March 24.

DIETRICH SCHUCHARDT (German) presents a head-coloured oil painting in the landscape realist-urban surreal vein that for such a large part of art in this country, much imitated by less-skilled Israelis but very much sought after, particularly at weekend private viewings.

Schuchardt is a cut above most such Israelis and a cut below many of his compatriots and the Austrians who perpetuate this type of work. His hesitant mix of human, animal, plant



Larry Abramson: black square (Gallery Gimel, J'lem).



Isidor Aschheim: wash drawing (Arta Gallery, J'lem).

Dieterich Schuchardt: coloured oiling (Nora Gallery, J'lem).

and biomorphic parts with echoes of Dali and Dürer.

The performance is varied; he is best with trees and vegetation. Colour is used more or less illustratively. (Nora Gallery, 9 Malmon, J'lem), Till March 28.

MICHAEL OUTBIR is a native of Rehovot and LEBLIE WAYNE (Achimians) is a recent immigrant from the U.S. but both young women attempt to formalize nature and architecture in their painting techniques and both studied etching with Tuvis Beeri. But there are resemblances and.

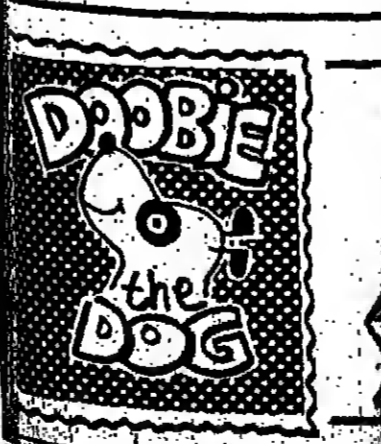
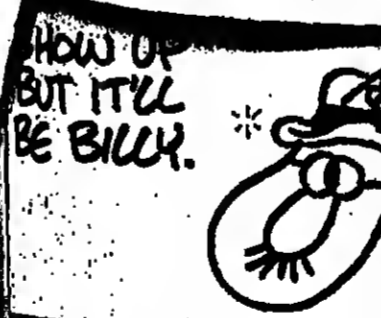
Outbir does formal arrangements of rigidly simplified scenes and figures, mostly in thin oil glazes over a tempera base (the hopelessly confused catalogue also says the impossible opposite). However his technical knowledge is limited and the glaze medium seems unsatisfactory, while the canvases are not properly stretched and grounded. Colour problems are avoided by keeping all values the same tone and the picture plane flat.

Only "Meeting Point" (18), an arrangement of imaginary geometrical figures, deals with both space and form in depth and is the most interesting of her compositions.

By contrast, Leblie Wayne works largely *alla prima*, both thick and thin, but seems to find it much more difficult to make a break with ill-considered arrangements of nature, even when she makes sculptures or collage arrangements of rocks.

Her formalized "Desert City" (22a), very Californian, is one of her better pictures, but getting away from local colour is another problem. Her textured gouache of the same title (9) is a step in a more rewarding direction. The abstract "strife" watercolours are also a welcome departure (she was once an archaeological dig recorder), but the colours and forms employed are not sufficiently organized in relation to each other or the page.

Both these young artists are tackling problems that have long been solved by hundreds of others. One wonders whether this gallery does us a service by giving them large unselective exhibitions before their apprenticeship has been fully served and their own individual artistic personalities of least partly formed. (Jerusalem Theatre Gallery For New Artists), Till March 26. □



Gili Goldfine

The macho complex

Vitality must also be inherent in the brush strokes and not in the ultimate images they form. (Givon Fine Art, 86 Gordon, Tel Aviv), Till March 17.

BECAUSE WE underestimate photography to be a direct extension of our real world, any attempt to forge an actual experience into something bizarre and unnatural is looked upon with utter suspicion. But when it does happen, one begins to examine details for ill-tala signs, uncertain as to where truth ends and imagination begins.

Most of YITZHAK BEN-ARIEH's photographs are of this nature. Calling them "Abstract Stories" he sets up hypothetical situations by posing his model (or models) in seductive situations. His imagery brims with sensual Freudian undercurrents.

The print quality, set for textures and camera positioning for compositional purposes are all of unusually high standard. (White Gallery, 4 Habima Sq., Tel Aviv), Till March 18.

MARTHA ALON's black, white and grey, non-representational graphics



Uri Lifshitz: painting (Givon Fine Art, Tel Aviv).

drawings on cream paper achieve a sense of individual credibility.

They provide echoes of objective content, yet manage, because of disruptive compositions and unorthodox angles of possible realistic volumes to come across as pure abstractions. They also have a dalliance personally based on a vagueness of line.

Most important, and most pleasing, they do not conform to a single "running" theme. Each sheet sings for its own supper. Alon, a member of Kibbutz Ginnegar, studied at the Oranien-Sonary and is a teacher of art. (Dugith Gallery, 43 Frischmann, Tel Aviv), Till March 18.

Appel in Haifa

KAREL APPEL, the most famous member of the Cobra group, is represented with 20 colour woodcuts on the theme of "Circus." A "multiple display of colour," to quote one of the series titles, each is sited on a black background and most are vertically composed.

Here they are - clowns, jugglers (including the balancing seal, performing acrobats and acrobats. All the participants, even the animals, are made up like clowns. They all play to their best and self-consciously look to see how the audience is taking it.

It is a colourful world, supplying explanation to the crowd, yet it is an eternal one for the providers. An exhibition of expertise and much imagination. (Goldman's Gallery, Haifa).

LIES BEIN-BAKKER does oils; main interest lies in the landscapes, particularly that of "Carmel." Her "Dutch Landscapes" are familiar from previous shows, the best still being 14 in its deep green. (Hagen Gallery, Haifa), Till Mar. 21 □ E. HARRIS

הגדל מן האצל

MAIL ORDER catalogues have a peculiar fascination. Whenever I bring a new catalogue into my office or household, there is a clamour for first chance to leaf through the pages of tempting, colourful pictures. "But is it worthwhile ordering?" everyone asks.

Armchair shopping

This question has been occupying my attention ever since the British "Kays" catalogue for Spring/Summer '79 came into my hands. The new edition, which completely supersedes the previous one, is valid until mid-August.

The local agent for Kays is, curiously enough, Ampa, the marketing arm of the Amcor appliance manufacturers. There is the irony, for example, of Ampe encouraging the mail-order import of vacuum cleaners which work out much cheaper, all duties paid, than Amcor's own. This item, however, is not typical of the whole catalogue; some things are cheaper locally, while the majority are probably about the same price or only a little cheaper ordered through Kays, if you calculate the full duties and taxes.

The Ampa connection is not as illogical as it seems. Kays is a subsidiary of the Wolfson enterprises, and Amcor exports quite a lot to the Wolfson organization, especially its Great Universal Store chain. No Amcor products are included in the Kays catalogue, though there are some made-in-Israel items, both in the "Gifts from the Holy Land" section and occasional clothing items.

The Wolfson group, with its strong Israeli connection, felt it was only fair for Ampa to reciprocate by promoting Kays, Ampa director Norbert Rubinstein told me.

The catalogue is the responsibility of David Trager-Lewis, an immigrant from Britain, who works out of Ampa's main office in Tel Aviv and is prepared to answer customers' queries. Anyone who wants a catalogue can order it through Ampa, P.O.B. 838 Tel Aviv, enclosing a IL210 cheque or money order; or by phone to 05-514281, paying for it collect. At Ampa's showroom at 48 Plankas St., you can pick up one for IL280.

If you place an order through Ampa for anything in the catalogue, however small, you will get a refund of the price. This makes it competitive in the long run with those offered free, such as the British "Oxendale" catalogue recently advertised here, for which you must write to England.

THERE IS SOME advantage in dealing with a catalogue which has a locally-based agency. Orders are placed in Israeli pounds or pounds sterling through Ampa offices which give the requisite information about duty taxes and VAT. The customer receives his order at his local post office, or at an air or sea port if it is a large item.

The Customs Department confirmed to me that taxation on personal imports is slightly less than on commercial imports, because the "Tama" — an "uplift tax" — to make up for the wholesale markup on local goods — is 15 per cent lower on personal imports.

Some Israelis who have ordered goods from overseas mail-order catalogues tell me they have received their duty-free, especially clothing items, or at rates well below the maximum. Electrical appliances, and especially television sets, however, are likely to be charged the maximum rates.

TOILET SETS
OUR 12-PIECE WHITE AND GOLD TOILET SET, \$ 598
OUR 12-PIECE AMERICAN BEAUTY ROSE TOILET SET, \$ 698
OUR HARVARD 12-PIECE TOILET SET, \$ 498
OUR YALE 12-PIECE TOILET SET, \$ 498

MARKETING WITH MARTHA

Representatives of Ampa, of course, tell customers that they must calculate any goods at maximum duty rates. After that, any surprises can only be pleasant ones.

CALCULATING the exact cost for any item is a tricky business since you must translate pounds sterling into Israeli pounds at the rate on the day of ordering, add 15 per cent for shipping charges, and on this calculate the customs duty, purchase taxes, and VAT. Ampa will do this for you, on request.

My sister-in-law, who is my mathematical wizard, has made up a quick calculating formula for a number of the main categories in Kays. Having converted the catalogue figure into Israeli pounds, you calculate and add in the following percentages, which embody shipping charges and all possible taxes: for clothing, 98 per cent; small electrical appliances (vacuum cleaners, mixers, etc), 105 per cent; toys, 127; metal housewares, 55; plastic housewares and chairs, 55; glassware, 80; bedding, curtains, towels (a bit more complicated, because there is also a duty-per-kilo, so this may be slightly off the mark), 113; wooden furniture, 96; wallpaper and tiles, 117; colour TV 212; makeup and toiletries, 218; umbrellas, 29; bicycles, 55. There's no duty on books; just 15 per cent for mailing. For other categories, ask Ampa.

I should make it clear that all the prices I am going to quote from here on are based on the exchange rate on February 21, which was IL39.74 to the pound sterling.

IN MY KAYS-versus-local-shops comparisons, I found the biggest bargain to be vacuum cleaners — on which you can save up to a third. The Electrolux "845" cylinder-shaped cleaner is listed in Kays at £22.99, which amounts to just over IL6,000. In my calculations — and sells for IL6,000 in Tel Aviv at a general "low priced" chain of appliance shops. This would mean

a saving of about 25 per cent through Kays.

An upright-style Hoover costs £77.99 in the catalogue, or perhaps IL6,800 by the time you get it to Israel — a saving of 88 per cent over the Shila quotation of IL6,500, and almost IL2,000 cheaper than Amcor's most sophisticated model: the cylinder-type 800-watt, which sells at Ampa shops for IL8,182. The similar-looking Hoover, at 700 watts, is listed in Kays at £48.99, which works out at just under IL3,000 delivered by mail. The popular round-shaped Hoover will cost almost exactly the same. Shila sells it for IL4,500, which is the same price as the very cheapest Amcor. (An upright vacuum cleaner is generally recommended if you need it for carpets more than furniture.)

By the way, all electrical appliances in the Kays catalogue have passed the British Electrical Appliance Board tests for safety and work on 240 volts, like ours. (And all children's clothing meets British flame-resistance standards.)

Why should Hoover be able to under-reel Amcor to this extent? Because there are high taxes on the imported component parts, says Norbert Rubinstein, which may eventually stop Amcor making vacuum cleaners. On the other hand, he does not recommend that an Israeli buy a major appliance such as a refrigerator from Kays.

Electric food mixers are harder to compare, since the Kenwood Electronic Chef listed in Kays at £108.47 with attachments, which works out at nearly IL6,450, is somewhat more sophisticated than Amcor's Supermixer at IL7,500. On the other hand, the cheaper Krups Mixer, with a comparable number of attachments, costs a mere £42.99, which is just under IL6,000 — or 58 per cent cheaper than Amcor.

At the other extreme, I was pleasantly surprised to discover that local brands of bed linen, specifically the wash-and-wear polyester-cotton type, are far cheaper than anything you could order from Kays. In many cases,

the Kays price is higher than the local price even without shipping and duties. With these figured in, you would pay an average of twice as much for the Kays product as the locally-made quilt cover, bedsheet or pillow case. For instance, a full set of floral-patterned linen for a double bed, including a pair of quilt covers, would cost IL2,545 from Kays if taxed at the maximum, compared with IL1,861.90 for almost the same thing by the local firm Hawaii et Hameshbir Lassrahan.

THE AMPA PEOPLE claim that toys are a big bargain through Kays, but my calculations have not found this so. If items are fully taxed, the saving on most brand-name toys will be only around 10 per cent, which is probably not worth the bother and the waiting.

For instance, I found that the "Lego 40" set listed in the current catalogue at £7.95 works out to just under IL720, whereas it sells at Hameshbir for IL809.80 including VAT. Similarly, the "Etch-a-Sketch" magic drawing board is listed at £4.99 in Kays, could cost you about IL450, compared with IL498.40 at Hameshbir — only about a 9 per cent difference.

Nor did I find bicycles through Kays such a bargain as Ampe would have me believe. Kays carries only British-made "Raleigh" bicycles, perhaps the best in the world, but not necessarily what every Israeli youngster needs. There are many cheaper bicycles here, locally assembled or from Italy or Taiwan. But I am not convinced there is any saving at all to ordering through Kays. One of the problems in calculating something the size of a bicycle is the shipping charge, which will be a minimum of about IL800 (though Ampa often oblige, by placing a group order on behalf of several customers to reduce this).

I priced one Raleigh model for boys, the "Grifter," at £77.99, which worked out to IL4,865. The local Raleigh distributor told me his price to consumer for the "Grifter" was IL4,088, all inclusive. This, however, was his end-of-winter price, and prices after Purim are likely to be higher. His phone number is 03-267889.

THERE IS OBVIOUSLY a question as to whether a colour television set would be a worthwhile purchase through Kays. The Ampa people do not particularly recommend it. The British are also on the Pal colour system, but the voice standard is different and requires adjustment here. This is not an expensive job, but it is another. Pricewise, there is a much point either. A 14-inch screen Pys from Kays is listed at £289.50, which would be over IL32,800 with minimum air freight and full duties. By comparison, the local importers Shpr are currently offering a 7-inch set for IL40,185.80 (offer good until Pesach in honour of the Eurovision contest).

Curiously, what seems to interest Israeli shoppers most in the Kays catalogue are the clothes. Curious because Israel itself is a major clothing manufacturer, and because this was one category found least worthwhile when I investigated the German "Quelle" catalogue last year. But British clothes are not near as expensive as German ones, and the style and fabrics seem to appeal to Israeli tastes.

My own family has drawn up a list of things to order, mainly women's and little girls' clothes

partly for the fun of it, and partly to get things that are different from what we could buy here.

Comparing clothing prices is hard since you do not get an identical item here and in the Kays catalogue. Also, there aren't many summer clothes in the shops yet. But at Hameshbir I found one summer dress for little girls, an attractive polyester-cotton from a quality local firm. The size 10 costs IL588. A dress of this size and fabric from Kays averages £5.99, which comes to just over IL470. What most attracted the children, however, were the novelty items, such as T-shirts, bathing suits, and nightgowns with pictures from "The Muppet Show."

Incidentally, children's sizes are given by heights, with charts showing the corresponding chest and leg measurements. The adult sizing charts are sometimes confusing, since one's bust measurement may indicate one size and hip measurement another.

The simple Kays summer dress that appeals to me comes to about IL785, and I doubt I can do any better locally. I also compared a local "Sarell" summer dress at Hameshbir at IL1,254.40 with a similar one in Kays at £18.99, which means about IL1,074. I don't know what the average dress will cost here this summer, but I have already seen some in Dizengoff windows at IL4,000 and over.

My sister-in-law has chosen a nylon lounging robe from Kays at £35.50 (IL625) whereas I saw a comparable British-imported one at Hameshbir for IL1,008. And the lovely local Gottex robes are certainly no cheaper.

THERE ARE SOME items one might want to order through Kays simply because there is probably nothing comparable on the local market. These off-beat items include an inflatable pet bed with carrying case; Ports-Pott flush-toilets for campers; an "executive case" for cassette tapes; a compact 60-minute kitchen timer which fits into an apron pocket; a 12-volt electric mixer for air mattresses and dinghies, or a biscuit-roller which leaves an ombossed design in the centre of each biscuit.

On my what-not-to-order list, top places go to the girls' underpants tastelessly emblazoned with the flags of five nations (not ours, I'm happy to say) and the "large decorative replica of a lobster in red plastic. An unusual and attractive addition to any kitchen. Size 20in. long."



Friday, March 9, 1979

The Weekend Dry Bones

OKAY GANG, SO YOU'RE A BIT CONFUSED ABOUT WHAT'S REALLY GOING ON... RIGHT?

SO YOU'RE WAITING TO BE TOLD WHAT'S GOING ON BY ONE OF THOSE BIG-TIME JOURNALISTS... RIGHT?

SO HERE IT COMES!! OUR OWN BIG-TIME JOURNALIST 'NOSE' COHEN SHARES HIS CANDID REACTIONS TO THE VARIOUS THEORIES OF...

WHAT'S GOING ON?

① WE ARE ABOUT TO ACHIEVE REAL PEACE.	② WE HAVE BEEN TRICKED.	③ WE ARE ABOUT TO BE TRICKED AGAIN!	④ WE ARE BEING PARANOID.
⑤ WE ARE BEING PARANOID BUT ARE NEVERTHELESS ABOUT TO BE TRICKED.	⑥ AGAIN!	⑦ CARTER HAS BRILLIANTLY MASTERMINDED THE WHOLE SCENARIO.	⑧ SADAT HAS BRILLIANTLY MASTERMINDED THE WHOLE SCENARIO.
⑨ BEGIN HAS BRILLIANTLY MASTERMINDED THE WHOLE SCENARIO?	⑩ CARTER IS GOING TO SURPRISE US BY REALLY SHOWING UP.	⑪ CARTER IS GOING TO SURPRISE US BY SHOWING UP WITH SADAT.	⑫ CARTER IS GOING TO SURPRISE US BY NOT SHOWING UP!
⑬ CARTER IS GOING TO SHOW UP BUT IT'LL BE BILLY.	⑭ WE HAD HIM ALL WRONG.	⑮ WE WERE RIGHT.	⑯ IT'S ALL SOME HUGE, COMPLICATED PURIM JOKE.

DROBIE
HIS NAME WAS HENRY

הכרזה מן הארץ